

NIKON D4S FINAL
SPECS REVEALED



OLYMPUS UNVEILS
TWO PRO LENSES



Saturday 8 March 2014

amateur Photographer

NIKON

D3300

No anti-aliasing filter and 24.2 million pixels – is this the best image quality you can buy for £500?

PAGE 49

ON TEST



LIGHTMETERS

Six of the best
models compared

PAGE 46



HANDS-ON

PAGE 10

CANON EOS 1200D

Major revamp of Canon's tired entry-level DSLR. Is it enough?

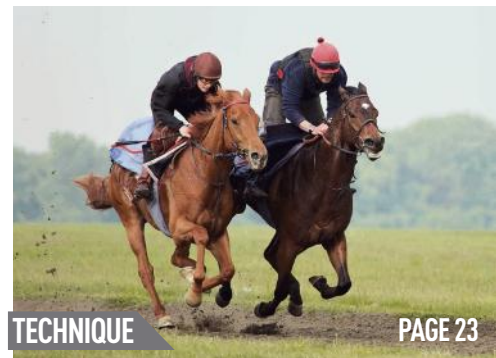
WILDLIFE



PAGE 28

NATURE IN DANGER

Why National Geographic's Joel Sartore is on a mission



TECHNIQUE

PAGE 23

HORSES FOR COURSES

AP heads to Newmarket races for our latest *Masterclass*

D610



I AM FULL-FRAME POWER



I AM THE NIKON D610. I am a new dimension. With my full frame 24.3 MP sensor you can shoot professional images with ease. Capture up to 6 fps with 100% viewfinder coverage and an ISO of 100-6400, expandable up to 25600. Or you can use my innovative quiet release burst mode of 3 fps and always go unnoticed. I am full-frame performance. www.nikon.co.uk

2YEAR
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I WAS stopped in my tracks when I first saw this week's *Photo Insight* image (pages 18-19), depicting a disabled rock climber. As a reminder to stop whinging about the small things in life that bother me, this image is difficult to better. But it was a comment by the photographer, Tim Clayton, that forced me to reflect upon my own photography and, I suspect, that of most amateurs. He lamented at how most sports photographers are only interested in the single image, rather than in producing essays that tell stories.

Reflecting on my own work, and the submissions that come into AP, I realise that most images are snatched moments, captured like butterflies in a net.

Sure, there are themes that run through our work – local landscapes, urban architecture – and we may have had to work for our pictures, but each image is self-contained, rather than forming a single jigsaw piece that shows just a tiny part of the overall picture. Telling a story in a series of photos requires a greater commitment of time, and in most cases the ability to return to the subject again and again, so it needs to be accessible, but would we get more out of the end result?



Nigel Atherton
Group editor

NEWS, VIEWS & REVIEWS

5 NEWS

Nikon launches new full-frame D4S flagship; Olympus telephoto lenses on way; Sony unveils long-zoom bridge cameras; Samsung announces Getty tie-up; Ilford Imaging Switzerland ceases trading; Leica says M shortage is over

13 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Hearing a chilling phrase causes Roger Hicks to ponder the significance of instruction and study in photography

TECHNIQUE

18 PHOTO INSIGHT

Sports photojournalist Tim Clayton was hunting for a unique story when he happened upon the inspiring tale of a disabled rock climber

23 MASTERCLASS

Newmarket, the home of horse racing, is the ideal setting for our late-winter sports *Masterclass*, as Mark Pain shows six readers how to get stunning shots of these beautiful animals as they train on the gallops. Phil Hall reports

TESTS & TECHNICAL

10 CANON EOS 1200D

The EOS 1100D has been one of Canon's most successful DSLRs in recent years, but can its successor, the EOS 1200D, go on to do the same? Michael Topham previews the latest entry-level model in the EOS line-up

P49

The Nikon D3300 has a 24.2MP sensor with no anti-aliasing filter, and costs just £500



46 TESTBENCH: SIX OF THE BEST

Andrew Sydenham tests a selection of lightmeters to suit all budgets in our two-page test

49 NIKON D3300

Don't be fooled by the entry-level status of the Nikon D3300. With a 24.2-million-pixel sensor and no anti-aliasing filter, the diminutive DSLR has ideas far above its station. Richard Sibley finds out just how good this £500 DSLR really is

58 WESTCOTT ICE LIGHT

Callum McInerney-Riley tests the Ice Light, which can deliver over 1,000 lumens of continuous light with one hand

60 ASK AP

Our experts answer your questions

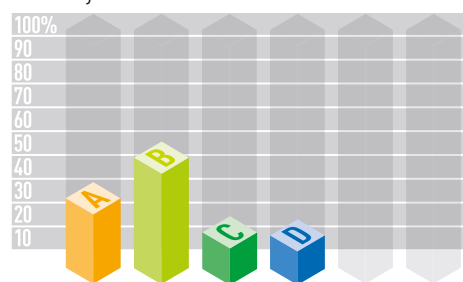
62 AP EXPLAINS... RAW CONVERSION

In the second of a two-part article, Professor Bob Newman looks at the different results that can be achieved from raw files, and how to attain those differences

THE AP READERS' POLL

IN AP 8 FEBRUARY WE ASKED...

Would you swap your current camera for a 36-million-pixel version if you could do so at no cost?



YOU ANSWERED...

A Yes, I would want the highest resolution possible	29%
B No, I don't need the resolution and the files would be too big	45%
C Maybe. I'd need to look at the cost of upgrading my computer set-up too	14%
D None of the above	12%

THIS WEEK WE ASK... Do you ever shoot extended photo essays on a single topic?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

16 LETTERS

AP readers speak out on the week's issues

17 BACKCHAT

AP reader Paul Foxley questions how far camera makers can promote new models convincingly

34 READER SPOTLIGHT

Another selection of superb reader images

43 APPRAISAL

Chris Gatcum examines your images, offering words of wisdom and constructive advice

FEATURES

28 MAN ON A MISSION

Wildlife and nature photographer Joel Sartore talks to Jade Lord about his passion for documenting the conservation issues that face our planet today, and his plan to photograph every captured species on the planet



© JOEL SARTORE

40 THE BIG COUNTRY

This year sees the launch of the US version of Landscape Photographer of the Year. Charlie Waite takes a look at what the country's vast vistas have to offer

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

SIGMA

Professional Dealer

MASSIVE SAVINGS & OFFERS

SD1 Merrill



PRICE SLASHED!

FINANCE 0% AVAILABLE

SD1 Body WAS £1699.00

NOW JUST £799!

SD1 17-50 lens Kit WAS £1949.00

NOW JUST £999

DP1 Merrill



FINANCE 0% AVAILABLE

WAS £729.00

NOW JUST £339

or pay £22.60 per month

DP2 Merrill



FINANCE 0% AVAILABLE

WAS £729.00

NOW JUST £339

or pay £22.60 per month

DP3 Merrill



FINANCE 0% AVAILABLE

WAS £729.00

NOW JUST £339

or pay £22.60 per month



10-20mm f/4-5.6
EX DC HSM **£339.00**



10-20mm f3.5
EX DC HSM **£389.00**



12-24mm f4.5-5.6
MK II DG HSM **£589.00**



17-50mm f2.8 EX DC
OS HSM **£309.00**



17-70mm f2.8-4.0 DC
Macro OS HSM **£344.00**



18-200mm f3.5-6.3
II DC OS HSM **£239.00**



18-250mm f/3.5-6.3 DC
Macro OS HSM **£309.00**



24-70mm f/2.8 EX
IF HSM **£585.00**



50-500mm f/4.5-6.3
DG OS HSM **£979.00**



70-200mm f/2.8 EX
DG OS HSM **£759.00**



18-35 f1.8 **£619.00**



70-300mm f/4-5.6
DG Macro **£99.00**



70-300mm f/4-5.6
APO DG Macro **£149.00**



120-300mm F2.8 EX DG
APO S **£2779.00**



120-400mm f/4.5-5.6
DG OS HSM **£629.00**



150-500mm f/5-6.3
DG OS HSM **£749.00**



10mm f/2.8 EX DC
Fisheye **£479.00**



15mm f/2.8 EX DG
Fisheye **£474.00**



19mm F2.8 EX DN
£139.00



30mm f2.8 EX DN
£139.00



30mm f/1.4 EX
DC HSM **£299.00**



35mm f1.4 DG HSM
£639.00



50mm f/1.4 EX
DG HSM **£319.00**



50mm f/2.8 EX
DG Macro **£259.00**



70mm f/2.8 EX
DG Macro **£359.00**



85mm f/1.4 EX
DG HSM **£649.00**



105mm f2.8 EX DG
OS Macro **£379.00**



150mm F2.8 EX DG APO
OS HSM Macro **£689.00**

SIGMA 3

3 YEAR WARRANTY

ON ALL SIGMA LENSES

**ARRANGE A TEST DRIVE
ON SELECTED SIGMA CAMERAS
CALL US ON 01453 548128 FOR DETAILS**



cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON - SAT 10AM - 5:30PM



APNews

News | Analysis | Comment 8/3/14

It may be an idea [for chefs] to embrace it rather than being hostile...
Food photography crackdown, page 7



© JONATHAN GRESSON/PINK LAY/FOOD PHOTOGRAPHY THE YEAR 2013

D4S boasts ISO 409,600 sensitivity • 11fps with AF tracking

NIKON LAUNCHES NEW FULL-FRAME FLAGSHIP

ENHANCED autofocus, faster performance, plus better-quality still images and video are among the billed improvements on Nikon's soon-to-be-launched D4S DSLR.

Replacing the two-year-old D4, Nikon's new flagship professional model is due to go on sale on 6 March, priced £5,199.99 (body only).

Boasting 'a formidable fusion of speed and accuracy', the D4S will carry a new 16.2-million-pixel imaging sensor and an Expeed 4 processor designed to deliver a 30% faster processing time.

Nikon claims: 'A true master of the dark as well as of the light, sophisticated localised noise reduction, edge sharpening and tone control ensure the D4S delivers outstanding results in the kind of "dirty" low-light conditions many sports and news photographers are confronted with.'

Nikon has installed a new shutter and mirror

mechanism that aims to cut mirror bounce and lead to a stable viewfinder image with 'minimal viewfinder blackout when shooting at high speed'.

Other features include an 'industry-leading' top ISO of 409,600 when extended, plus an 11-frames-per-second burst rate (with continuous AF), making it the 'fastest autofocus DSLR in Nikon's history'. The D4 shot at up to around 10fps.

Features borrowed from the D4 include a 51-point Multi-CAM 3500FX AF system, which is configurable in 9-point, 21-point and 51-point coverage settings.

The D4S also features 'improved lock-on', and a new Group AF mode designed to constantly monitor five different AF fields, to provide better stability when tracking subjects and 'enhanced accuracy by reducing instances of background focus'.

Like the D4, the shutter is built to last for 400,000



releases and the top shutter speed is 1/8000sec.

Its 3.2in LCD monitor carries a resolution of 921,000 dots.

The 'HD-SLR' – as it is being marketed in the US – offers 'broadcast-quality' full HD video with variable frame rates and multiple frame formats.

Weather-sealed, the D4S is

aimed primarily at sports, press and nature photographers.

Nikon says the improvements followed feedback about the D4 from professional photographers.

In the US, the D4S – which was announced as we went to press – will have a body-only price of \$6,499.95.

SNAP SHOTS

● Free basic Canon and Nikon imaging sensor cleaning, plus the chance to handle the latest camera gear, is promised at the LCE Southampton Pro Show on 10 April. Equipment experts will be on hand and there will be free talks. The sensor cleaning is limited to one per visitor. The event takes place from 11am-7pm at The Novotel Hotel, 1 West Quay Road, Southampton, Hampshire SO15 1RA. Tel: 023 8063 2629.

● Would readers please note that in our Nikon D3300 test on pages 49-54 of this issue, we suggested that the new entry-level camera has a similar resolution to the professional D3S. This, in fact, should have read 'Nikon D3X', which has a 24.5-million-pixel sensor. Apologies for any confusion caused.

NEW OLYMPUS 'PRO' LENSES ON WAY

OLYMPUS is set to add two more micro four thirds lenses to its M.Zuiko Pro series in the form of a wideangle zoom and a 'super-telephoto'.

The M.Zuiko Digital ED 7-14mm f/2.8 Pro and M.Zuiko Digital ED 300mm f/4 Pro, which are currently under development, are due to be released in 2015.

The 'dust and splashproof'

lenses will be the 'final two' in the M.Zuiko Pro quartet, the firm said in a statement.

Their announcement came after Olympus pledged to strengthen its lens business and reported a 19% surge in mirrorless camera sales.

Mock-ups of the new lenses went on display at the recent CP+ show in Japan.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmmedia.com

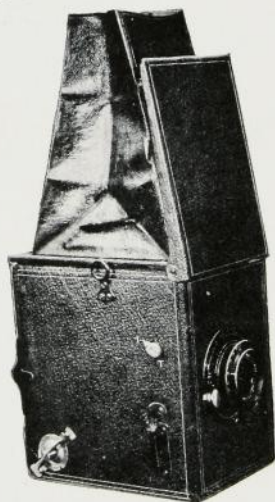
AP
THIS
WEEK
IN...

1912

The 'cheapest reflex camera on the market', a rollfilm model call the 'Chic', made its way onto AP's news pages of the day. 'The desire for really small and, at the same time, quite efficient, but inexpensive, reflex cameras has frequently been expressed, and in the "Chic" reflex camera for rollfilms the minimum in size certainly appears to have been attained...' reported AP. Described as a 'dainty little camera', it accepted any standard film for 2¼x2¾in frames. When closed, the camera measured 4¾x4½x3¼in. AP added: 'Its weight with an R R lens is 16oz, and it is the only camera of its kind that permits rollfilms being used and self-contained in the body of the camera, which can thus be loaded for six exposures.'

THE "CHIC" REFLEX CAMERA.

AMONG the latest claimants for attention from amateur photographers is the "Chic" reflex camera, put on the market by the Reflex Camera Co., Ltd., of Hampden House, Kingsway, London, W.C. The desire for a really small and, at the same time, quite efficient, but inexpensive, reflex camera,



has frequently been expressed, and in the "Chic" reflex camera for roll films the minimum in size certainly appears to have been attained, while there seems to be no doubt whatever concerning the claim of the makers that it is the cheapest reflex camera on the market.

This dainty little camera takes any standard make of film giving pictures 2¼ by 2¼. When extended, it measures 9½ by 4½ by 3¼ inches, and 4½ by 4½ by 3¼ inches when closed. It will thus be seen that it is very small indeed for a reflex camera. Its weight with an R. R. lens is 16 oz., and it is the only camera of its kind that permits of roll films being used and self-contained in the body of the camera, which can thus be loaded for six exposures.

The "Chic" reflex is fitted with an "Everset" lens shutter giving time and in-



Models debut at Japanese expo

SONY UNVEILS LONG-ZOOM BRIDGE CAMERAS

SONY used the recent CP+ show in Japan to reveal two new 'DSLR-style' bridge cameras with long zooms.

The Cyber-shot DSC-HX400V (pictured above) carries a 50x (24-1200mm) zoom, a 20.4-million-pixel imaging sensor and Bionz X processor.

The lens is a 24-1200mm (35mm equivalent) Zeiss Vario-Sonnar T* model.

Features on the HX400V include a 3in (921,000-dot) LCD screen, 201,000-dot EVF and built-in Wi-Fi and GPS.

Technology borrowed from the Alpha 7 includes detail-reproduction technology and area-specific noise reduction.

The Cyber-shot DSC-HX400V is due out this month, priced £400.

Also new is the 20.1-million-pixel Cyber-shot DSC-H400, which sports

a 63x optical zoom.

The lens on the £200 H400 is designed to deliver the 35mm viewing-angle equivalent of a 24.5-1550mm zoom.



The Cyber-shot DSC-H400 features a 20.1MP sensor and 63x optical zoom

CLUBNEWS

Club news from around the country

MAIDENHEAD CAMERA CLUB

The Berkshire club is due to host a talk by wildlife photographer Paul Goldstein on 25 March at Norden Farm Centre for the Arts. Tickets cost £10, payable by credit card by calling 01628 788 997. Visit www.nordenfarm.org.

SAMSUNG ANNOUNCES GETTY TIE-UP

GETTY Images has struck a deal with Samsung that is designed to enable consumers to contribute to the famed picture library with photos shot using NX-system cameras.

As part of a pledge to create 'bespoke content', Getty has announced the Samsung Collection on gettyimages.com.

The move will 'drive forward connected photography for the benefit of our customers', said Getty.

In a statement, the firm added: 'The Samsung Collection is a selection of premium editorial content shot by Getty

Images' top photographers using the Samsung Smart Camera NX.

'Samsung and Getty Images will also empower consumers to become future contributors to the Samsung Collection using the NX system.'

Getty's senior vice-president for content, Craig Peters, said the partnership 'will provide the tools and a platform for photographers worldwide to share their unique perspectives with us and the global community'.

But the statement does not make clear how consumers can get involved. Getty had yet to respond to a comment request.

SNAP SHOTS

● Enthusiasts are being given the chance to shoot views from inside the Shard in London – allowing them to use tripods and other gear not normally allowed. The View from The Shard, on levels 69 and 72 of western Europe's tallest building, offers 360° views as far as 40 miles away on a clear day, taking in many iconic London landmarks, say organisers. Although photographers can only shoot through glass, a spokeswoman says the Shard has reduced internal lighting to cut reflections. Special photography mornings take place on 22 and 29 March (8am–9.30am), priced £29.50. The Shard is near London Bridge. To book a place, visit bit.ly/1m7quNF.

● Heavy snow forced the closure of a Japanese camera show on one of its key days. The public were told to abandon plans to visit the CP+ Camera & Photo Imaging Show on 15 February because weather had caused 'paralysis' to public transport in Yokohama.

Get a free 30-day trial on iTunes



'[Chefs] are being paid a compliment'

CHEFS IN RESTAURANT PHOTO CRACKDOWN

CHEFS should 'embrace' food photography and not follow a reported crackdown on diners taking pictures of their meals, says the UK founder of an international food photo contest.

Last month, Gilles Goujon, who runs a Michelin-starred restaurant in southern France, reportedly said it was 'poor etiquette' to take photos of food and claimed it infringed his 'intellectual property' rights when they appear on social networks.

However, Caroline Kenyon, director of the Pink Lady Food Photographer of the Year – a competition that attracts thousands of entries from around the world – hit back.

She told AP: 'They [chefs] are being paid a compliment and are given publicity if the pictures are transmitted on social media. It may be an idea to embrace it rather than being hostile.'

Founded two years ago, the Pink Lady Food Photographer of the Year saw a 70% rise last year in the number of entries. This year it has so far pulled in 6,000 submissions.

Kenyon points out that photography allows chefs to gain publicity through



recipes and books, for example, and says they should regard pictures as a 'tribute' to their work, by diners who pay for the food they are photographing.

She said she understands the 'sensitivity' over such photos, but that a ban would be a 'bridge too far'.



LEICA SAYS M SHORTAGE IS OVER

THE LEICA M, which was first unveiled at photokina in 2012, is now 'readily available' from UK retailers after a shortage of the camera forced the firm to step up production.

Last year, Leica warned photographers to expect delays when ordering the Leica M, telling dealers this was triggered by 'enormous demand'.

Although the Leica M went on sale in early 2013, the firm says 'international demand outstripped production capacity', and it was 'available only by order with a waiting time'.

The £5,100 Leica M is a 24-million-pixel rangefinder camera with live view, HD video and an optional EVF.

ILFORD IMAGING SWITZERLAND CEASES TRADING

ILFORD Imaging Switzerland, the maker of Galerie photo inkjet paper, has officially ceased trading, its CEO Paul Willems has confirmed to AP.

The news has snuffed out any glimmer of hope for the cash-strapped firm, which declared itself insolvent last year with 'all scenarios still open'.

Around 130 factory staff were laid off in December, after which the firm

continued to sell off stock.

Speaking by phone from the company's base in Marly, Willems said the firm has now 'stopped trading altogether'.

Willems explained that, following the appointment of administrators, the first meeting of creditors took place on 31 January.

Administrators plan to oversee the liquidation of the firm, he added.

'There is interest in keeping the brand and portfolio alive,' said Willems, although he conceded that it is not yet clear whether a buyer will be found for the business.

Willems declined to comment further and the administrators had yet to respond to a request for comment at the time of writing.

● Ilford Imaging Switzerland is a separate company to Ilford Photo, which is based in the UK and remains unaffected

IGPOTY WINNER: 'IT'S A FAIRYTALE'

ROSANNA Castrini, who was recently crowned International Garden Photographer of the Year, scooping the top prize of £5,000, is a beginner, it has emerged.

Rosanna, who works as a garden designer in Italy, beat 18,000 entries to the title in a competition open to amateur and pro photographers.

She triumphed with a photo called 'My Prairie Garden', which documents a newly laid flowerbed outside her home in Bricherasio, northern Italy.

Rosanna told AP she was stunned to hear the news of her win from contest organisers.

'It was hard to believe that an Italian beginner could emerge among renowned professionals,' she said. 'It's a fairy tale... from a small village in Piedmont to the limelight.'

Competition judge Andrew Lawson said: 'To me, this picture is as close to perfection as you can get.'

'I love the contrasting shapes and textures of the three types of flower. All the plants are in perfect condition.'

'The photographer has recognised a very skilful piece of planting and has made a



straightforward rendering of it, in lovely light and with no tricks.'

The best images are on show at the Royal Botanic Gardens, Kew, in Surrey, until 30 March. The winning images can be viewed at www.igpoty.com.



New Coolpix models released NIKON PLANS TO CONQUER AILING COMPACT ARENA

WITH many camera makers forced to cut lower-end compacts as smartphones take over, Nikon has done just the opposite.

Nikon launched no fewer than nine new Coolpix cameras into the smartphone/compact fray at the Consumer Electronics Show (CES) in January. These included a budget-end £69.99 model called the Coolpix L29 (above in black). Last month it rolled out a further seven, including the £249.99 Coolpix S9600 (above in red).

The move comes as smartphone-scarred camera brands, including Fujifilm and Olympus, pare back their compact ranges, focusing instead on higher-end models and interchangeable-lens cameras.

Hidehiko Tanaka, managing director of Nikon UK, said he still sees a demand for a full range of compacts as the smartphone boom triggers an interest among consumers in taking better photos using a dedicated camera.

He also expects the pull of the Nikon brand to prove appealing enough to justify so many new models.

Speaking recently, Tanaka told AP: 'Nikon started its business with optics and... as long as there is a customer need for higher-quality pictures, we will keep on responding to this.'

Nikon UK's group marketing manager Jeremy Gilbert added:

'The market might be smaller, but we are still talking millions of units in the UK... Does Nikon want a good slice of that? Yes.'

'Why have we released a range of cameras? As other brands reduce their range, it actually gives us opportunities to fill the gaps that are still there. We can own that market.'

Nikon's investment in compacts over the years has paid off, adds Gilbert, by raising customer awareness of the brand in this area.

'We can be a strong player and, hopefully, own that market for as long as we can,' he adds.

Gilbert said that people tend to treat smartphone photos as almost like a text message or a Post-it note.

'But if it creates an interest in photography among a small percentage of all the millions of smartphone [users], that's still a large number of people we can target to migrate to a camera,' he added.

Nikon is not alone in this view. JK Imaging, the US firm that makes Kodak-branded digital cameras, has indicated that it has a similar plan to grab a chunk of a market in which rivals are heading for the exit door.

Last year, JK Imaging unveiled three lower-end compacts including the PixPro FZ41, priced at around £50.

'We want to be the last man standing for the entry class,' JK Imaging's sales and marketing director Austin Kazami told AP.

SNAP SHOTS

● Photographic collectors and dealers from across Europe are due to descend on the capital for the London Photograph Fair, which takes place on 9 March from 11am-4pm. The event will focus on late 19th and early 20th century photography, but also showcase more contemporary images. Entry on the door costs £3. The show takes place at The Holiday Inn, Bloomsbury, Coram Street, London WC1N 1HT.

● A series of photo walks around London is being organised by retailer Park Cameras. The next one takes place on the South Bank on 12 April. Each walk costs £20 and includes a competition for the best photo taken on the day, with the chance to win an A2-sized print of the winning picture. To book, visit www.parkcameras.com/photowalks and enter 'photowalks' in the search box or call 01444 237 070.

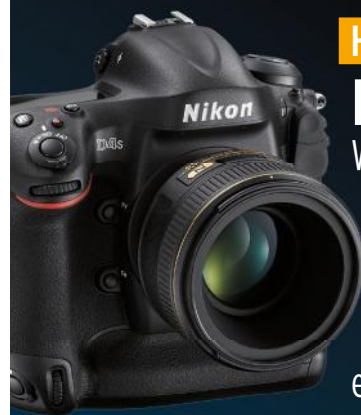
In next week's AP On sale Tuesday 11 March



ON TEST

FUJIFILM X-T1

Marking an entirely new line in Fujifilm's X series, we test the 16.3-million-pixel X-T1



HANDS-ON

NIKON D4S

We take a first look at Nikon's new FX-format flagship, with faster performance and enhanced autofocus

FINE-ART PHOTOGRAPHY

STYLE COUNSEL

We talk to **Richard Tuschman** about his intricately crafted images inspired by the painter Edward Hopper



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

© RICHARD TUSCHMAN

PHOTOJOURNALISM



HIGH CALIBRE

Pete Muller on why he embarked on his photo essay that addresses gun ownership in the US

© PETER MULLER

CLASSICS TO USE

LEICA ELMARIT-M 24MM F/2.8 ASPH

Ian Burley finds out how this 20-year-old Leica M lens performs on modern-day digital cameras

SONY

Advertisement feature



BOTH IMAGES © JOE CORNISH

Joe Cornish and the Sony Alpha 7R

Amateur
Photographer
AWARD
WINNER
2014

Product
of the Year



Joe Cornish, one of the world's leading landscape photographers and author of *First Light: A Landscape Photographer's Art*, talks about his experiences with the **Sony Alpha 7R**

I CONFESS I am a 'multi-format' photographer, using the gear I need to suit the assignment of the moment. Currently, I am using the Sony Alpha 7R with Sony Carl Zeiss Sonnar T* FE 35mm f/2.8 ZA and Sony Carl Zeiss Sonnar T* FE 55mm f/1.8 ZA prime lenses to shoot a series of landscapes in Yorkshire, the Cairngorms and Iceland. I can also easily use lenses from my Nikon and other third-party systems via an adapter, when the camera is mounted on a tripod.

The two Sony prime lenses really are amazing. They are bitingly sharp at virtually every aperture. In fact, I can see myself turning off post-capture sharpening, and even not sharpening for printing in some cases, because there is such an abundance of fine detail in the focused zones.

I imagine every walking, climbing or mountaineering photographer dreams of a super-high-quality camera that is also very small and light. The Sony Alpha 7R may

well be the first model that truly fits that description. In size, it compares to a compact SLR of the film era, but it is lighter and feels good in the hand. Mainly I have used it on a tripod where I have been able to assess the lens and general image quality more analytically, using it like a micro-view camera.

When working on my book *Scotland's Mountains* some years ago, I spent a week trying to get to the Lairig Ghru, to shoot in the valley at dawn. This was when I was still using my large-format film camera outfit, which entailed hauling 15kg of camera gear, not to mention my survival kit of food, fuel and a sleeping bag/mat. Heavy wet snow kept me at bay, but by the morning of the fourth day I had reached my objective and made an image that is one of my favourites, if only because of the sheer difficulty of making it. I look forward to returning to the Lairig Ghru with the Sony Alpha 7R and a much lighter load!

SONY ALPHA 7 & 7R



FEATURING a 35mm full-frame CMOS sensor in a small and lightweight body, both the 24.3-million-pixel Sony Alpha 7 and 36.4-million-pixel Alpha 7R are truly portable cameras, achieving the best possible image quality in a palm-sized body much smaller and lighter than a bulky DSLR.

Together with the powerful new BIONZ X processor and an improved XGA OLED Tru-Finder with wide field of view, these interchangeable-lens cameras from Sony are packed with practical features. From their dust and moisture-resistant, magnesium-alloy bodies to extensive custom controls, NFC and Wi-Fi, it's clear to see why the Alpha 7 and 7R are already multiple award winners.





AP hands-on

Canon EOS 1200D

The EOS 1100D has been one of the most successful DSLRs for Canon in recent years, but can its successor, the **EOS 1200D**, go on to be the same?

Michael Topham previews the latest entry-level model in the EOS line-up



SINCE it was launched three years ago, the Canon EOS 1100D has become a popular DSLR with enthusiast photographers. Its success is mainly due to the combination of a competitive price and a specification that is suitable for first-time DSLR users. It's hard to believe that Canon hasn't replaced the EOS 1100D sooner, given the relatively fast turnaround of new models in other sectors of the EOS series, but now we have a replacement in the form of the EOS 1200D.

The entry-level arena has already seen a number of new launches this year. Nikon was the first to kick off proceedings with the launch of the D3300 at CES in January. Now, with the launch of the Canon EOS 1200D, those who are looking to advance their photography by investing in a sophisticated

entry-level model are spoilt for choice. To ensure that the EOS 1200D stands out in this competitive market, Canon has launched the camera at a sensible price while incorporating a higher-resolution sensor alongside the company's fastest image processor.

KEY FEATURES

Three years ago, a 12-million-pixel sensor would have been acceptable, but by today's standards the EOS 1100D's resolution is somewhat pedestrian compared to its rivals. The EOS 1200D uses an 18-million-pixel, APS-C-sized CMOS sensor, and while this might seem as though it's the same sensor as that used in the EOS 100D, EOS 700D and EOS 60D, it has been modified to enhance and deliver the very best image quality, according to Canon. The EOS 1200D also has a Digic 4 image processor, and it's this sensor and processor combination that contributes to the new model's native ISO range of 100–6400 (expandable to ISO 12,800) and 3fps continuous burst rate.

The EOS 1200D has the same nine-point AF system with one central cross-type in the centre as that found in the EOS 1100D. During our brief hands-on session, the new camera appeared to lock on to subjects at a similar speed to the EOS 1100D, with relatively slow autofocus in live view when it was used with the 18-55mm image-stabilised kit lens. While the addition of full HD 1080p video capture is welcome in the EOS 1200D, it is disappointing to find that there is no 3.5mm port at the side for attaching an external microphone, as there is on the recently launched Nikon D3300.

Other improvements are found on the rear of the camera. Although the optical viewfinder is little different in the way it

AT A GLANCE

- 18-million-pixel, APS-C CMOS sensor
- Digic 4 image processor
- 9-point AF system (1 cross type)
- 3in, 460,000-dot fixed LCD
- 95% optical viewfinder coverage
- Full HD 1920x1080-pixel video
- £349.99 body only or £449 with Canon EF-S 18-55mm f/2.5-5.6 IS STM lens

'To further improve the support for beginners, Canon has unveiled a new EOS Companion app'

offers 95% coverage of the frame, the screen below it has been updated. Long gone is the 2.7in, 230,000-dot display similar to that found on the EOS 1100D, and in comes a 3in screen with a 460,000-dot resolution. It is disappointing that this resolution isn't higher, and given its price it will come as no surprise that the EOS 1200D doesn't support touch functionality.

Relying on optical stabilisation within Canon's extensive range of EF optics to capture pin-sharp and blur-free images, beginners using the EOS 1200D will appreciate the pop-up flash as well as a suite of creative modes to create more

dynamic images in-camera. For users who may not be as advanced as others there's an Intelligent Auto mode, and to help with quick editing of video footage there is also a video-snapshot mode that allows short clips to be recorded before they're suitably merged together in-camera.

CANON EOS COMPANION APP

To improve the support for beginners further, Canon has unveiled a new EOS Companion app that is specially designed with EOS 1200D users in mind. This free app, available for iOS and Android devices, should make it easier for users to take full advantage of advanced settings that might otherwise go unnoticed.

While the app is fairly basic in terms of its design and left us with the impression that it could do with being more colourful and interactive, it is effective at offering useful tips about how the camera works. It also provides solutions to common camera-related issues and allows users to watch instructional video tutorials or to view Canon's range of accessories and lenses. Canon has stated that lens tutorials will be forthcoming for the app, although these



In true entry-level style, the EOS 1200D lacks a top-plate LCD display

will need to be downloaded independently through iTunes or Google Play.

BUILD AND HANDLING

While the EOS 1200D remains a relatively light camera by DSLR standards, and not as robust as the more advanced models found in the EOS enthusiast range, it loses the extremely smooth finish of the EOS 1100D, being similar to the EOS 700D. Of the two, the EOS 700D has the edge in terms of build and handling over the EOS 1200D, but the new model is certainly an improvement over the EOS 1100D. Tapping the camera with your finger still raises the light, plastic sound of a body that's not as solid as one that features a magnesium-alloy construction, but for the price and for a first-time DSLR buyer working to a budget, it can't really be faulted. The large

buttons on the EOS 1100D are also found on the EOS 1200D, but in true entry-level style there's no top-plate LCD to refer to aperture, shutter speed or ISO, so this has to be done via the rear screen, or you can peer through the viewfinder. As for how the camera feels in the hand, the handgrip has a slightly chunkier feel about it compared to the Nikon D3300, but it doesn't feel anywhere near as solid as the construction of the Olympus OM-D E-M10.

INITIAL THOUGHTS

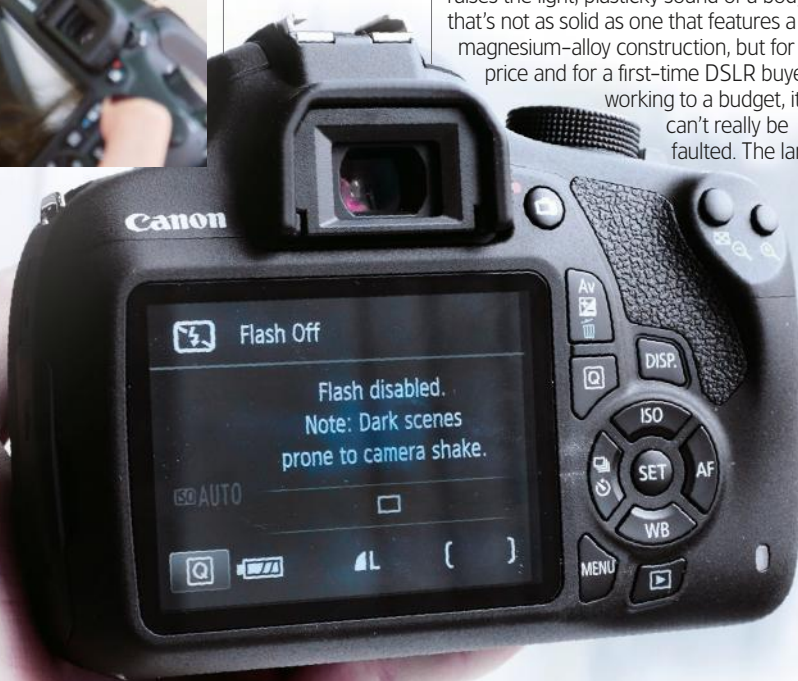
The EOS 1200D has been a long time coming, and given that Canon's engineers have had three years to refine the EOS 1100D we were expecting a few more developments to challenge its rivals in the market. The addition of the 18-million-pixel sensor and wider sensitivity range should see it offer improved image quality to those who choose it over the EOS 1100D, but we were anticipating a higher-resolution screen in addition to a more advanced AF system. The nine-point AF array has been synonymous with the entry-level EOS models for so many years that it leaves us guessing when we'll see more introduced. Perhaps our expectations were a little high, but we did think the camera would feature the company's newer Digic 5 or Digic 6 image processor as opposed to the older Digic 4. Had it used either the Digic 5 or latest Digic 6 processor, the EOS 1200D might have had more of a chance competing against the Nikon D3300 in terms of the speed at which it shoots. As it turns out, the EOS 1200D shoots 2fps slower.

Available from March, the Canon EOS 1200D will cost £449 with the Canon EF-S 18-55mm f/2.5-5.6 IS STM lens or £349 body only. **AP**

Left: The new EOS Companion app is designed to take users through the EOS 1200D's advanced modes and settings. It also includes a selection of useful tips and tutorials for DSLR novices



The size of the EOS 1200D is similar to the EOS 1100D, but the build quality is far superior



Exclusive 2-year guarantee on all Canon cameras and lenses

Discover our diverse range of Canon lenses, premium compact cameras and digital SLRs

Buy online today and collect tomorrow in any John Lewis or selected Waitrose stores*

We always check and match our competitors' prices**

Canon 5D MKIII Digital SLR
+24-105mm lens
£2,899

Canon EF 70-200mm
F2.8 L IS II USM lens
£2,099.95

Canon EF 17-40mm
F4.0 L USM lens
£629



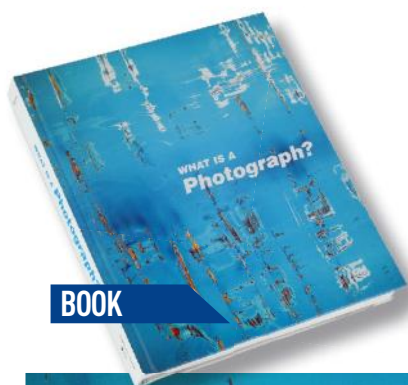
Never Knowingly Undersold
on quality | on price | on service

John Lewis
in store | online | mobile

*Click and collect available for most but not all items from all John Lewis shops and selected Waitrose shops, see online for more details. Click to buy before 7pm and collect after 2pm the next day. **Our commitment to value means that we match the prices of high street competitors (this excludes online-only or mail order businesses). Service conditions must be comparable. See our 'Never Knowingly Undersold' leaflet in our shops or online for details. Prices correct at time of going to press. Exclusive 2-year guarantee included at no extra cost.

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© MARCO BREUER



© FLORIS NEUSÜSS



© JASON LARKIN

EXHIBITION

Jason Larkin: Tales From the City of Gold

Until 29 March. Flowers Gallery, 82 Kingsland Road, London E2 8DP. Tel: 0207 920 7777. Website: www.flowersgallery.com. Open Tue-Sat 10am-6pm. Admission free

JOHANNESBURG was built on gold. In the frenzy of 1886, glitter-eyed settlers descended upon the area like vultures, giving rise to a mining behemoth that would bolster a government and leave behind a legacy of toxic, effluent waste. Jason Larkin explores the contemporary social and environmental impact of the town that greed built in a photographic series that glimpses the layered history of South Africa. Larkin journeys through man-made hills and barren wasteland, meeting people who live in and among what can only be described as colossal dumps. He highlights the depth of scars we leave on places and people. The gold-mining frenzy is an artefact of us, a relic consigned to documentaries and period dramas. Not so to Johannesburg.

© MARAH ROBERTSON



© MARIO PASCUAL



What is a Photograph?

By Carol Squiers. Prestel, £35, hardback, 256 pages, ISBN 978-3-791-35351-7

WHAT is a photograph? That's a good question. Given that the term can encompass something that has been produced in a cardboard box with a hole in it and a sequence of binary code that can be seen around the world without corporeally existing, even the most stubborn need admit that perhaps there's a little fluidity in the definition.

Carol Squiers has assembled a formidable collection of artists who challenge and twist conventional notions of what a photograph

is. Marco Breuer burns gelatin silver paper to create haunting abstracts. Floris Neusüss produces inverted photograms that seem to belong in ghost stories. Mario Pascual melds large chromogenic prints with real-world objects. Some prints are smeared with oil, others with paint, while some consist entirely of blocks of uninterrupted colour. It twists, it turns, it plays with your preconceptions.



© JASON LARKIN

Proud winner of the TIPA award

“Best Photo Lab Worldwide”

awarded by the editors of 28 leading photography magazines

Lambda & Lightjet prints on
Fuji and Kodak paper,
pigment & canvas prints

Mountings on aluminium
and under acrylic

More than 3,000 framing
options

Custom sizes

Over 220,000 satisfied
customers

The lab of choice for
10,000 pros and 300
galleries

5-year guarantee

Winner of 45 awards from
the photo press



*Pictured: "House of Savreda" by Werner Pawlok, from LUMAS.CO.UK

your
photo under
acrylic, from
£19



GALLERY QUALITY FOR YOUR PHOTOS



WhiteWall.co.uk

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.
www.samsung.com/memorycard



SAMSUNG

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

ONCE BITTEN, TWICE SHY

In his editorial in AP 1 February, Group Editor Nigel Atherton pointed out the absurd need to have to sharpen digital images. The low-pass filter reduces the chances of moiré pattern interference (or does it?), hence its effect on image sharpness and the need to sharpen in photo-editing software. Yet when I bought my first digital compact camera, I just couldn't grasp the idea of an image requiring sharpening at all. This was down to years of using pin-sharp Fujichrome Velvia slide film and enjoying the sheer convenience of creating a finished image in-camera rather than via post-processing as is the case now.

In my early days using digital imaging, I found myself using Unsharp Mask and then adding a bit more just to be on the safe side. The quality of some of those images that I'd shot with in-camera sharpening set to maximum – before adding even more in Photoshop – is horrendous. Naïve doesn't begin to describe it.

I recently checked them out as my wife wanted a copy of a 2006 shot of Barney, our now sadly departed Jack Russell terrier. Even at just 6x4in, the image quality is appalling. Oversharpening really is digital imaging's biggest sin! Hence, one very disappointed spouse, who scolded me by saying, 'I thought you were supposed to be a proper photographer!' Ouch!

Lesson learned! I'm now a lot more savvy. I always turn off the in-camera sharpening in my Nikon D3100's menu and tread very carefully with Unsharp Mask. As the old saying goes, once bitten, twice shy. **Jim Anderson, Tyne and Wear**

Some of my early digital photos are the same, Jim. One of the benefits of shooting raw is that as we improve our knowledge and understanding of image processing, we can go back to images shot years before and do a better job of them – Nigel Atherton, Group Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer apcmedia.com and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

adjustments are made, you might not only throw pixels away but make them up too, via interpolation!

I think it's critical to recognise that quality isn't a veneer that can be added in at the end of the process, but that it comes from making all the right decisions along the way. Photography is full of compromise, and excellent results come from making the smallest possible compromises at each step. It might be fair to say that tilt-and-shift lenses aren't generally critical, but to say they aren't necessary isn't quite true – yet.

So, until 50-million-pixel cameras are the norm (and we can afford to lose those pixels), I'd say get a tilt-and-shift lens, or at least try one – if only for the experience. They are quite special. **Ant Smith, Essex**

SICK OF SELFIES

Carol Davies bemoans the plethora of poor-quality selfies on social networking sites that attract lots of likes while her own artistic shots are ignored. The reason is obvious: there is no virtue in having an image liked on these sites because their inhabitants waste hours on end trawling through endless rubbish, and those who produce dross like dross.

Anyone who has entered images for a club competition will be well aware that judges can be equally quirky, giving high regard to seemingly poor entries while being critical of those the author considers brilliant. So, instead of posting landscape and flower photographs on the web, Carol should get the images printed and mounted and then display them on the wall at home. They will then be available for all her visitors to admire and she can wallow in the ensuing praise.

Ken Croston, Flintshire

If your Facebook feed is full of dross, Ken, it sounds like you need to find some more discerning friends! The suggestion to print and display our images at home is a good one, although I'd imagine that some of the friends that Carol would invite round are the same ones she meets on Facebook – Nigel Atherton, Group Editor

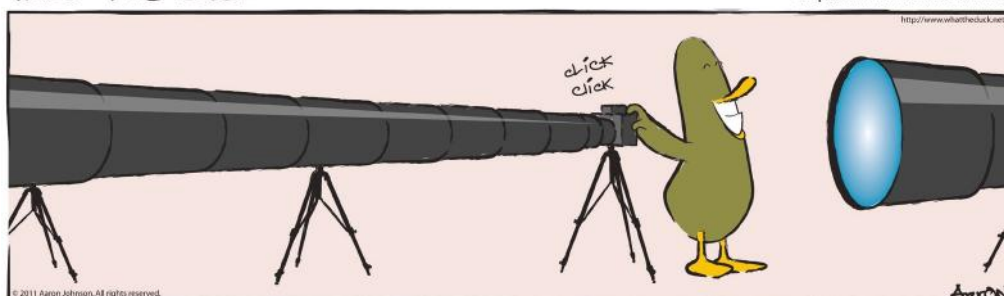
TILTING: NOT JUST FOR WINDMILLS

In the 'Cityscapes' Masterclass (AP 8 February), it said that 'a tilt-and-shift lens... [isn't] necessary because you can deal with [converging verticals] in post-production'.

I think it's a bit of a stretch to say this. Every post-production transform (crop, perspective adjustment) throws away pixels, and it's easy to end up with a 5-million-pixel image from a 10-million-pixel camera. Worse still, depending on how the

What The Duck

<http://www.whattheduck.net/>



IN DEEP WATER

I thought you might like to see this picture I took in Newgale, Pembrokeshire. This bus was a victim of the massive storms that we have all recently experienced!

Janet Evans, Pembrokeshire



It looks like the driver took a wrong turn somewhere!

– **Nigel Atherton, Group Editor**

primarily personal preference.

I have long been an admirer of photographers who have wandered the streets with nothing but a Leica or Voigtlander rangefinder slung around their necks, so having decided to abandon the idea of constantly chasing the next upgrade, I aim to invest in a quality CSC such as a Fujifilm X-E2 or Panasonic Lumix DMC-GX7 and this, barring any mishaps, shall be my camera of choice for as long as the tide of technology will allow.

David Richards, Dorset

A THING OF BEAUTY

The £1,330 Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS lens (AP 22 February) is a thing of beauty and a joy forever but, in terms of depth of field rather than image brightness, it's the equivalent of an 85mm f/2.4 lens on full-frame, or 53mm f/1.5 on Canon's APS-C sensors. Canon's 85mm f/1.8 lens on full frame and its 50mm f/1.4 lens on APS-C both give slightly shallower depth of field at full aperture and are around £300 each. They lack image stabilisation, but they do both have focusing scales.

The big advantage of the Panasonic Leica lens's speed is controlling subject movement. To get the same combination of depth of field and shutter speed on full frame, you would need 2 stops more sensitivity (say, ISO 1600 on full frame rather than ISO 400 on four thirds). The APS-C format is closer: you would need 1/3 stop more sensitivity for a Canon APS-C sensor.

Instead of this lens, you could buy a separate EOS 700D with a 50mm f/1.4 lens for low-light photography and still have £500 left over to go to whatever you want to photograph. But, having said all that, the Panasonic Leica lens does look wonderful and the quality will remain long after the price is forgotten.

Harry Gill, via email

HARSH TREATMENT?

I was shocked to read your headline in AP 15 February: 'Photographer dumped over altered picture'. I read the article carefully

several times and it really smacks of double standards within the industry. The photographer, Narciso Contreras, did his best to retrieve a mistake – allegedly his first.

Nearly 500 other images were checked for 'tampering' and none was found to have been tampered with. While photographers have to accept a rigorous code of conduct as a picture these days portrays many more than a thousand words, I am flabbergasted at the actions of Associated Press, which essentially blacklisted this photographer for life. In fact, it is encouraging to see Narciso putting his hands up and saying that he made a mistake, thus showing others the consequences in terms of loss of credibility and earnings.

It makes me wonder about other newspapers that, over the years, have accepted dubious material. The main reason that tabloids are not trusted is not because their pictures are airbrushed or altered (although that has happened from time to time), but because of the written articles – hence the phrase, 'Don't believe what you read in the papers.' It would seem it is OK to write articles that cannot be proved beyond doubt either way, but a photograph that has been slightly altered is totally unacceptable. Both are unacceptable.

Narciso has not only taken responsibility for his actions, accepting that his own credibility will suffer with financial implications, but he did so by attempting to stop his photograph being printed. The photographers and journalists who accept that they have made mistakes are not ones we should worry too much about – it's the ones who don't that should cause us concern. Narciso Contreras has proven himself an honourable man who cares about his reputation and his product. Would I trust Narciso more than a tabloid photographer or those paparazzi types? Damn right I would. Narciso just seems too honest for the profession he is in.

Name and address supplied

I too felt that he was treated harshly. What do other readers think? – Nigel Atherton, Group Editor

BACK CHAT

AP reader Paul Foxley questions how far camera makers can promote new models convincingly

THE YEAR'S first big show in the USA brought the usual flurry of new camera launches to bedazzle eager fans. If you put aside glitz and glamour, many photographers might well ask how far camera makers can convince us about their 'new developments', when in reality some raise doubts from the start.

It is a fair point that buying trends are changing, partly because of the increasing acceptance of a new generation of smaller cameras, such as CSCs, and partly because, based on evidence published in AP's letters pages, many DSLRs are now seen as weighty choices and too bulky for everyday comfort.

Technical advances always attract headlines, and brands like Sony have challenged thinking by creating breakthrough models. They are offering significant innovation to give tempted buyers something to consider seriously about performance factors. A new phase of cameras boasting a full-frame sensor inside a lightweight, compact and stylish body that offers great handling versatility is inching closer, and may soon be a commonplace consideration among other makers.

Further down the specifications chain, the new attractions in compacts can be less bold but often demand a higher price than perfectly respectable outgoing models that have survived a matter of months on the retailer's shelf. The growing battle for users between smartphones and compacts has certainly hit sales numbers, but Nikon has made its intentions clear and believes its foothold in the compact market can only get stronger as others withdraw.

It's fair to assume that most committed photographers have settled on their preferred choices when it comes to brand favourites, the system selections and all the associated investment that goes with them. So, are makers expecting a new breed of first-time camera buyers to emerge, or do they see more transfer business coming from those who suddenly decide to discard their costly previous choices in favour of trend-setting new thinking?

People will find their own 'sell-by' point of obsolescence when it comes to cameras, but will the picture outputs from a fresh start be substantially better than the ones achieved to date? Pride of ownership is one thing; swapping kit completely, if you can afford it, undoubtedly delivers smiles from ups and groans from downs. The balance can be hard to settle, like the one at the bank!

The pace of technical change in digital photography has been remarkable, yet the question now is have we reached a point where some camera attributes are more trivial than triumphant? Do masses of photographers really crave gizmos galore when reality shows only a small percentage ever print what their cameras produce? Making picture-taking simpler will always have strong appeal. Raising the technical performance bar to new heights is, questionably, only appealing if you are dissatisfied with what you already have.





TIM CLAYTON

Tim Clayton is an internationally recognised sports photographer. He trained at the *Yorkshire Post* newspaper in Leeds before moving to Australia to work as a sports photographer for *The Sydney Morning Herald*, a position he held for 18 years before going freelance in 2008. Highlights of his career have included winning eight World Press Photo Awards, including three first places in 1994, 2004 and 2007, and having four of his photographs featured in *The Observer Sports Magazine's* 50 best sports images of all time.

To see more of Tim's images, visit timclayton.photoshelter.com

PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

Sports photojournalist Tim Clayton was hunting for a unique story when he happened upon the inspiring tale of a disabled rock climber

I FIRST heard about Nick Morozoff when I was a full-time sports photographer on the *The Sydney Morning Herald* in Australia. There were three sports photographers on the paper back then, and we were always making enquiries, and sending letters and emails to various bodies and organisations to try to sniff out interesting, offbeat stories to shoot.

Nick had long been a passionate rock climber when he was involved in a car accident that rendered him paraplegic. He didn't want to give up what he loved doing and resolved to find his own way of continuing. It required him to design his own wheelchair that was lightweight enough so it could be taken with him, which he did. In fact, he was so successful at doing this that he set up his own company building specific wheelchairs for athletes in various disciplines.

Having talked to some disabled sporting bodies for the purposes of finding a story, I ended up going along to photograph Nick on a day's rock climbing. It was such a great story that once the news editor got hold of it, the news department whipped it out of sport and stuck it on the front page.

For this shot, I'm right down on the ground while Nick is ascending the rock face. I think this low angle is one of the things that makes the image so interesting. It wasn't a conscious decision to make the image a silhouette – it just lent itself that way at the time. I shot other images of Nick that weren't silhouettes, but the strong backlight of the sunshine just meant that it came together that way. I find that my shooting tends to be more reactionary than it is planned.

To me, photojournalism is not about stage managing or setting up images; it's about being totally reactive to the situation you find yourself in. Everything I shoot is about seeing and trying to work out the angles, trying to approach an event and work out where the best picture is. I'm using all the elements I've learned through experience, and in Nick's case it was mostly finding the right balance of light and shade. Often in sport, this kind of thing is very hard to do because we have such clearly defined boundaries – don't cross the

white line! However, it's something you've got to bear in mind and work on while you're also looking for that offbeat or different image in the sport you're covering. It's a challenge.

One of the things I'm most impressed by is the scale of Nick's achievement. I think we make heroes out of the wrong people. Some sportspeople make billions and end up being put on these lofty pedestals for really not doing very much, and this is why I gravitate towards shooting human-interest stories. I'd much rather spend a weekend shooting someone like Nick than going to a major sporting event. It's about getting out there and the human endeavour of having a go, of trying, of bettering oneself. You feel more like you're dealing with real people, and I find it inspiring.

Something that I'm passionate about is increasing the presence of photo essays in sport. I've been fortunate enough to win eight World Press Photo awards over my career, and being at these awards ceremonies has really communicated to me how far sports photography is behind others in this sector. We tend to specialise in the one image – we go to a game and we point, shoot and leave. There are very few people shooting photo essays in sport, and those essays that are produced tend to be very rudimentary. I and my colleagues are trying to work towards using our brains more, not just producing action images but telling stories in the style of documentary photographers.


Nick Morozoff is a perfect example. To this day, I wish I'd shot a full story on him. The shoot with Nick was a few years ago, before I went freelance, and at the time I wasn't really thinking about the possibility of doing sport narratives. We were all just looking to take great single images. Nick would have made a brilliant story in so many ways. I guess I just wasn't fully aware of what I should have been shooting at the time. There have been many occasions when I've looked back on something I've shot and wished I'd developed it into a story, and Nick is one of those. Sadly, Nick died recently. It's a true regret of mine that I didn't make more of his story. **AP**

Tim Clayton
was talking to
Jon Stapley

Grays of Westminster®

Exclusively... **Nikon**

AN ALADDIN'S CAVE OF SECOND-HAND NIKON



"If you're a die-hard Nikon loyalist then Grays of Westminster is THE best place to find high-quality second-hand cameras that hold the very name. Award-winning in their field they have an unrivalled range of stock with used cameras coming with a year's guarantee."

*– Photography Monthly magazine,
February 2014*

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



Now with
£100 Cashback
For a limited time only. Visit www.sigma-imaging-uk.com for details.

SIGMA



PHOTOGRAPH © ROSS HODDINOTT WWW.ROSSHODDINOTT.CO.UK



SIGMA
150-500^{mm}
F5-6.3
APO DG OS HSM

SIGMA 3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty



An optically stabilised telephoto zoom lens compatible for full frame and APS-C digital SLRs.

The 150-500mm f/5-6.3 APO DG OS HSM lens is primarily designed for extreme telephoto work but reveals its additional strength when taking close up shots. It benefits from Sigma's Optical Stabilisation system which allows shutter speeds far slower than would otherwise be possible. SLD (Special Low Dispersion) glass effectively corrects chromatic aberrations and the Super Multi Layer Coating reduces flare and ghosting. The HSM (Hyper Sonic Motor) provides silent, responsive autofocus action and full-time manual focus override.

For Sigma, Canon, Nikon, Sony and Pentax. Supplied with fitted padded case, lens hood and TS-31 tripod collar.

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com | Website: www.sigma-imaging-uk.com



**LEARN
FROM THE
EXPERTS**

Focusing

Most sports professionals use the AF-On button at the rear of the camera for focus and the shutter button solely to trigger the shutter. By setting your AF to continuous, you can keep focusing on a moving subject by holding down the AF-On button. To focus on a stationary subject, press the AF-On button to acquire focus, then release and recompose if necessary for a better composition. It will take practice, but it's an incredibly versatile technique.

In association with

**Nikon
School**

Racehorses

The Amateur Photographer Masterclass with Mark Pain

Newmarket, the home of horse racing, is the ideal setting for our late-winter sports *Masterclass*, as **Mark Pain** shows six readers how to get stunning shots of these beautiful animals as they train on the gallops. **Phil Hall** reports

WITH a history dating back many centuries, horse racing is the second largest spectator sport in Britain after football. Associated with royalty and famous races such as Royal Ascot and the Cheltenham Festival, it conjures up images of warm summer days, champagne, top hats and outrageous dresses. Behind all that glamour, and often overlooked, is the year-round training that these thoroughbreds receive, and there's no better place to witness this than at the 'headquarters' of horse racing, Newmarket in Suffolk.

Home of the Jockey Club and the

largest racehorse training centre in Britain, Newmarket has for hundreds of years been the place to witness the world's best racehorses train on the many surrounding gallops, and it is the perfect place for this month's *Masterclass*.

We've teamed up with Nikon's Join the Pros training course, with 2011 Sports Photographer of the Year Mark Pain on hand to offer guidance and advice. We'll not only shoot these fabulous animals as they train on the various gallops spread across the town, but we've also got exclusive access to two top stables, Pegasus and Diomed.

Here we'll have the opportunity to document horses and riders return from early morning gallops and get some great close-up shots of the horses at a winning yard.

We'll then finish the day at the famous bloodstock auctioneers Tattersalls, where they'll be holding their winter sale, and we'll have a chance to capture all aspects of the auction, from the preparation of the horses to their appearance in the ring.

As an added bonus, our six readers will have access to some rather exotic Nikon gear, as Nikon School's Neil Freeman is on hand with a bag packed full of kit, including a D4 and a Df, plus a 300mm f/2.8 optic and the new 80-400mm f/4.5-5.6 lens.

OVERCAST START

With many of the stables dotted around Newmarket beginning their training before first light, and the hope of a lovely long sunrise to add that bit of magic to our shots, we gathered at



About the readers

Philippa Cole



'I'm an aspiring equestrian photographer,' says Philippa. 'I started taking photos of ponies for the Sports Pony Studbook Society and since then have travelled and had a number of my images published in magazines such as *Horse & Hound*.'

Michael Lawrence



'I got my first digital camera, a Nikon D50, back in 2006, but now shoot with a Nikon D3200,' says Michael. 'I've always wanted to improve my photography, which is why I have started going on courses like this one.'

John Robinson



John enrolled on a Nikon course to try to increase the range of subjects he was photographing, and Newmarket is his third course after getting hooked. 'Each has been an incredible learning experience,' he says.

Steve Wall



Steve says he wants people to look at his images and know it's a 'Steve Wall'. 'I love candid shots,' he says. 'I try to blend into the background to let my subjects lose interest in me – that's the wildlife photographer in me.'

Guy Wills



'I've developed an interest and expertise in sports photography over the past ten years,' says Guy. 'The sports all have their own skills and different techniques, and I'm always learning something new.'

Taka Wu



Taka works in application support for a financial institution and loves to capture a variety of subjects, from sports to landscapes. He is always aiming to capture creative images.



the gallops just before dawn. While we all hoped the sun was going to coat Newmarket Heath in rich, warm light, it wasn't to be. Dense cloud cover put an end to that, but it didn't dampen our spirits – it was dry, at least, unlike the previous day, which had seen torrential rain.

'The last thing you want to do is spook the horses,' says Mark, as the first cluster of animals comes into view. 'Be extremely calm and very discreet about any movements you make – sudden movements are a no-no, so be as still as possible.' And while it may be a natural instinct to want to shoot from a low angle for a more dramatic shot, Mark says: 'Stay on your feet, as these horses don't like things that are low to the ground. Some are calmer than others, but they're so finely tuned to run that you don't know how they're going to react.'

RACECOURSE SIDE

After an hour we moved across Newmarket to more open gallops, and with no railings between the horses and us there was more of a chance to capture horses at speed. We were a bit unlucky that it was a quiet day, but Mark still had some sound advice for next time.

'You have to think about a few things,' he says. 'You don't want to completely freeze a horse as it is still nice to have some movement in the feet to give the impression of speed. A shutter speed of 1/1000sec will freeze the horse's legs, but come down slightly to 1/350sec and you get a bit of movement in the legs but still get the jockey and the horse's head tightly in focus. While you'll have a smaller hit rate, if you

Your AP expert...

Mark Pain



Mark Pain is a multi-award winning sports photographer with more than 25 years' experience and international recognition. Covering major events worldwide from the

Olympic Games to the Ryder Cup, and from football and rugby World Cups to World Championship athletics, Mark has worked at the top of his profession for many years and is the Chief Sports Photographer for the *Mail On Sunday*. Mark was named Sports Photographer of the Year in 2005 and 2011 at the British Press Awards, as well as the British Airways London Olympics Photographer of the Year 2012 at the UK Guild of Picture Editors Awards.

www.markpain.com

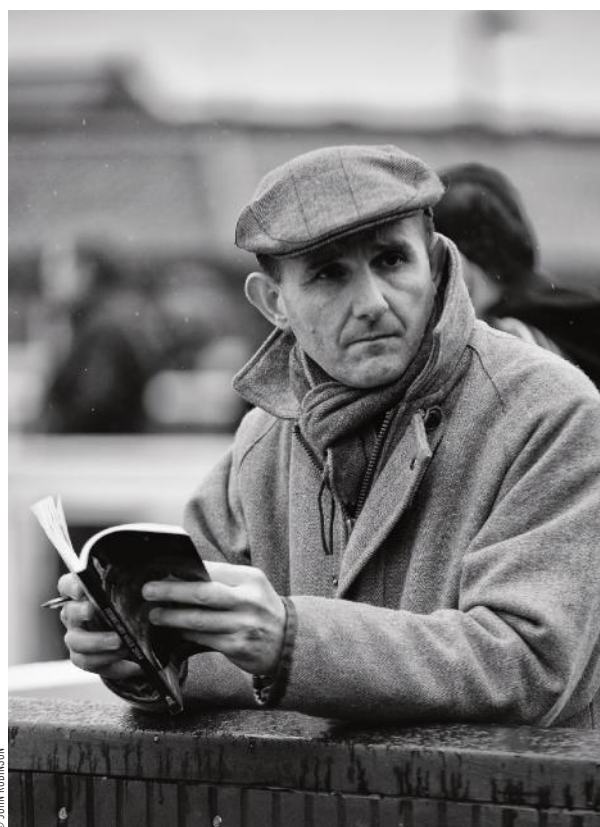
go down to 1/200sec you'll get even more movement, and provided you get the horse at the right point in its gallop stride, you'll get a static head as well to produce a really lovely shot.'

Moving to the stables, Mark advises us to have a good look around before we start shooting. 'Take advice from the people working in the yard, as they'll be able to guide you to which horses might be more amenable to being photographed from different angles,' he says.

'Stay on your feet, as these horses don't like things that are low to the ground... they're so finely tuned to run that you don't know how they're going to react'

Shoot candid

Look around for potential shots that might not be obvious. Despite the deteriorating conditions, John kept shooting at Tattersalls and came away with this lovely candid portrait. By opting for a 70–200mm lens and shooting wide open at f/2.8, John has isolated his subject nicely while the fast shutter speed of 1/1250sec has frozen the raindrops. The natural, relaxed pose and intense stare off to the side of the frame work well, with the mono conversion adding a nice documentary feel to the shot.



© JOHN ROBINSON



© STEVE WALL

Experiment with lenses

As Steve has illustrated here with these two images, don't be afraid to experiment. By switching between a telephoto and an ultra-wideangle optic, he has achieved two strikingly different results from the same subject. Using a 300mm lens, Steve has picked out this lovely detail of a horse's mouth (right), before swapping to a 14-24mm zoom and getting down low for a more humorous shot (above).

© STEVE WALL



© MARK PAN

The stables are a great chance to get some intimate portraits

Equipment checklist

Camera: You don't need a pro-spec DSLR, but for best results (especially when shooting horses on the gallops) you'll need a camera with a fast continuous AF performance.

Lenses: You'll want a telephoto zoom, ideally something fast like a 70-200mm f/2.8 optic, that will allow you to get nice and tight on your subject and blow the background out of focus. To really fill the frame, a 300mm or longer focal length is perfect. It's not all about telephoto work, though, as a standard zoom is perfect for

more intimate shots of the horses at the stables and at the auction, while a 50mm lens is great for picking out little details round the stable yard, such as inside the tack room.

Monopod: While most modern telephoto zooms offer some form of anti-shake feature, in some instances it may be desirable to use a monopod to eliminate any risk of camera shake.

Rain cover: If the forecast is for changeable weather, you might want to think about a rain cover to protect your kit from the elements should you get caught out in a shower.



Newmarket

Location

The Suffolk market town of Newmarket is generally considered to be the birthplace and global centre of thoroughbred horse racing. With more than 50 training stables and two large racetracks in the shape of the Rowley Mile and the July Course, the town is home to over 3,000 racehorses. In fact, it is estimated that one in every three local jobs is related to horse racing.

The gallops

Owned by the Jockey Club Estates and historically known as Newmarket Heath, the gallops spans over 2,500 acres and is used by more than 2,500 horses on a daily basis. This private land is closed off to the public until 1pm, but there are points where you can shoot from the roadside so long as you remain behind the fence.

Pegasus Stables

Formerly known as Falmouth Lodge, Pegasus Stables is home to Group 1 winning trainer James Fanshawe, who has trained there since 1990.

Tattersalls

Founded in 1766 by Richard Tattersall, Tattersalls is the leading bloodstock auctioneer in Europe, selling 10,000 horses a year.

How to get there

There are regular train services to Newmarket. If you're driving, Newmarket is just off the A14 and there is ample car parking.



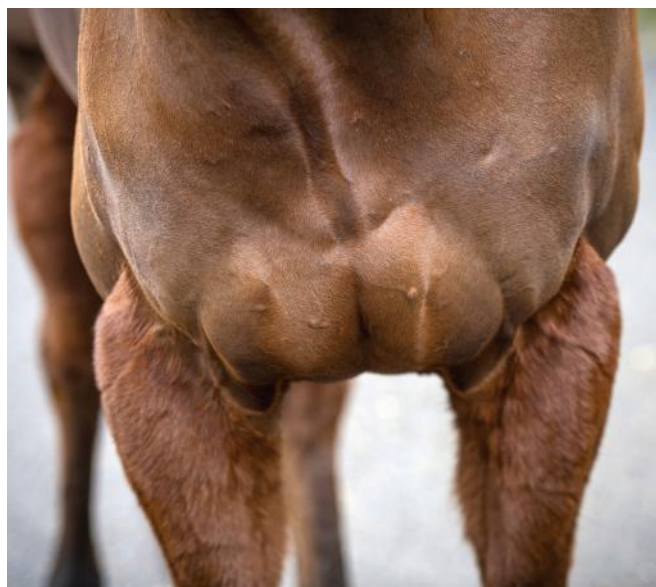
© PHILIPPA DOLLE



© JAAK WU

Go manual

With variable lighting and potential scenes that are likely to trick your camera's exposure meter, it is best to shoot in manual for the most control. If you're shooting early in the day, though, remember to check your shots on the back of the screen as the brightness level can change dramatically as the sun comes up, which can have a dramatic effect on your exposure.



Anticipate the action

While at Tattersalls, Michael had been observing this fairly highly strung horse outside before entering the auction ring. Guessing it might rear up, he followed it around the outside ring until it inevitably did so, standing on its back legs and allowing Michael to get the shot – something he could have easily missed had he not spent time observing the scene in front of him.

Top tips

- Wear dark clothing where possible, as bright clothing can spook the horses
- If you're shooting with other people, try to find your own space as groups of people can unsettle the horses

Would you like to take part?

EVERY month we invite three to six AP readers to join one of our experts on a free day's assignment. Our *Masterclass* workshops cover a variety of genres, including street photography, landscapes, documentary, portraiture, wildlife, studio-based lighting and still life. For full details on how to take part, visit www.amateurphotographer.co.uk/masterclass.

If you'd like to experience shooting racehorses at Newmarket, you can attend the venue with the Nikon School on 15 April. To find out more, visit www.nikon.co.uk/training, where you'll find all the information you need on a host of courses and masterclasses on offer.



Details

As Guy's set of three images illustrates here, it pays to look for details that can otherwise get overlooked. Train your eye to see interesting elements and shapes that tell the viewer a little something about the power and majesty of these animals.





Water buffalo wade among mineral deposits along the shores of a crater lake in Queen Elizabeth National Park, Uganda

Man on a mission

Wildlife and nature photographer **Joel Sartore** talks to **Jade Lord** about his passion for documenting the conservation issues that face our planet today, and his plan to photograph every captive species on the planet



MANY photographers choose to photograph nature and wildlife, and, on the face of it, Joel Sartore appears to be just another member of that group. However, take a closer look at his images and you will discover that Joel offers something different to his peers because a 'simple wildlife photographer' he is not.

A contributor to *National Geographic* magazine for 20 years, Joel's photographs are driven by an overwhelming desire to 'document endangered species and landscapes in order to show a world worth saving', rather than a desire to simply reflect the beauty or savagery of nature, an arguably more common mission in this field of photography. It is a guiding principle that seems to have worked, as Joel has risen to the top of his field and his images frequently make people sit up and pay attention to the issues he is highlighting.

'It's not just about taking a picture of the butterfly on the flower, or a bulldozer coming towards an animal's habitat, and leaving it at that,' explains Joel. 'I want to pull people away from the everyday and get them to learn about these issues. The role of my photographs is to get people to realise that there is a problem, get them to care enough about these issues and get them to act. That action can come in many ways: it

can be as simple as becoming a member of the National Geographic Society, or it can be as complicated as someone wanting to give a great deal of money to an environmental cause. Alternatively, it can be anything in between. The first step to fixing any problem is making people aware of it.'

STORYTELLING

Joel's mission began during his early assignments for *National Geographic*, when he was a young photographer learning the ropes. He was shocked to see the impact humans are having on the environment and, in the years since, the magazine has provided him with a platform to explore this, sharing his photo stories and raising awareness of the conservation issues that the world faces. It's quite a responsibility and Joel has built up the skills to tell a story with his lens that ensures he does his subjects justice.

'As photojournalists, we are expected to tell the story well, and tell that story as best we can,' says Joel.

First, however, he has to find the subjects on which he can focus. Joel generates some of his own story ideas, but more often than not the photo editors at *National Geographic* assign a story to him. Wherever the idea comes from, though, he says enormous



ALL PICTURES © JOEL SARTORE

Above: From the project Koala Rescue, a male koala awaits a checkup and relocation to another site. The animal's current residence, in Joyner, Queensland, Australia, is a busy neighbourhood, increasing the likelihood that it will be hit by a car

Left: From the project Photo Ark, a giant panda (*Ailuropoda melanoleuca*) at Zoo Atlanta, Georgia, USA



amounts of research and preparation are required, and it is this initial stage that is vital in his quest to photograph his subjects to the best of his ability.

'I tend to spend a day researching for every day I am out on the field,' reveals Joel. 'I speak to experts who know the subject I'm working with, such as scientists, as well as people who have worked with that area or subject before. I'll also speak to people who live in the areas I'll be in. The photo coordinators at *National Geographic* also help me greatly when it comes to the admin side of things, such as arranging visas, finding phone numbers and doing the several other tasks that come with putting a story together.'

All this research means that Joel is able to reflect the true nature of what he is photographing, to know where it is, the plight being faced and the message that needs to be conveyed.

Fulfilling his mission usually takes 8-14 weeks, but this is a marked reduction on the length of time previously afforded to him when he first started out.

'Way back, we used to have up to a year on assignment,' reveals Joel. 'Now we have better communication with things like satellite phones, so that part of the job is a lot easier – it makes you more efficient at how you cover things logistically. And sometimes a year is just too much. I've done stories in three weeks and that has been plenty long enough.'

No matter how long or short the assignment, such is Joel's field of work



'Sometimes you can be waiting days for the right image, in the most uncomfortable of situations – cramped between trees or trying not to fall off a rock, for example – and you try many times to get the shot you have in your head,' says Joel. 'Other times the picture can present itself right outside your car window, so I'm always prepared for such moments.'

SUBJECT MATTER

Even in those unexpected moments, Joel is careful to adhere to his three essential components that make a great photograph: good light; a background that 'would just kill ya'; and interesting subject matter. The latter is of particular importance. As Joel says: 'If you don't have an interesting subject, you're wasting your time.'

Yet combining these three things into one image is notoriously hard. Thanks to his assignments with *National Geographic*, he usually has the freedom to tell a story through the use of multiple images that can ease the burden. Yet he still favours the impact that a message conferred in a single image can bring.

'To tell a story in a single image is the hardest thing to do,' explains Joel. 'But it is possible. You just need the right image of the right subject at the right time. And if you get it right, the results can be extremely powerful as it can change how society views things and how people view a subject. You only need to look at images of the Vietnam War to realise that single images stand out and are remembered. A single image can force people to act and care.'

CONSERVATION

This last statement is something that rings true in Joel's latest series of work – one that takes him out of his



that no project is without its risks.

'There have been many times when I've found myself in car and truck crashes when on assignment,' reveals Joel. 'I've also been charged at by musk oxen and grizzly bears, and either one of them could have easily killed me. Such is the unpredictability of photographing wild animals. There's also a plethora of diseases that you can easily pick up when travelling, such as malaria, yellow fever and typhoid. I have also been infected with a flesh-eating parasite after an assignment in Madidi, Bolivia – there are numerous dangers posed to a *National Geographic* photographer.'

EQUIPMENT

Considering this list of dangers, it is understandable that Joel takes few chances with his equipment – a failure to capture the subject you are risking your life for would be unfortunate, to say the least. Each of Joel's assignments requires an extensive checklist of equipment to get the job done.

'I always carry multiples of everything, so that includes more than one camera body, more than one lens and more than one battery. It makes for a lot of extra baggage, but better than a missed opportunity,' explains Joel. 'When travelling by plane, I take the minimum I need in carry-on baggage so I can hit the ground and start shooting should my baggage be delayed or lost.'

Included in his kit bag are Nikon D3 and D700 camera bodies, myriad Nikon lenses that span a wide focal range

from 14mm wideangles right through to 600mm telephotos, as well as Speedlights, extension tubes, reflectors and a tripod. Yet however complex the set-up, this does not mean he is averse to capturing a spontaneous moment and for that he always ensures he has a camera in hand.

Below: A polar bear feeds on the jaws of a bowhead whale on the coast of the Arctic National Wildlife Refuge, Alaska, USA





From the project *The Vanishing: Amphibian Extinction*. In King's Canyon National Park, California, chytrid fungus has killed many of the amphibians



SHEEP DUSTING

JOEL says this image was shot as part of a story about his home state of Nebraska. 'I was trying to find something interesting for the story and this image made the cut,' he says.

'All is not what it seems here, as this is actually taken at a sporting goods store in a mall in Sidney, Nebraska. They have this huge artificial mountain with a bunch of stuffed taxidermy sheep on it, with the whole thing is lit by this large skylight over the top of the mountain, which is out of frame.

'I had seen that mountain many times when I was shopping in this mall, so I called the manager and said, 'What kind of maintenance do you do? Do you dust the sheep?' He said yes, they do, so I made sure I was there at the next "dusting". It was an easy picture to take. I thought the whole scenario was funny and I liked it. I just had to be in the right place at the right time. This is an example of where research really pays off.'



natural habitat of the field and into the relative safety of captivity. Called the Photo Ark, his project is born out of his desperation 'to halt, or at least slow, the loss of global biodiversity'. It has taken Joel around the world on a mission to capture every single captive species on the planet, which amounts to a staggering 10,000. Eight years in and he is a third of the way through, having so far amassed an archive of almost 3,300 studio portraits.

'This project is my attempt to get the public to look species in the eye and get people to act to save them while they are still alive,' explains Joel. 'We stand to lose half of all species by the turn of the next century – that's huge in terms of its consequences to humanity, so this project is incredibly important.'

Working with animals in captivity is in direct contrast to Joel's work out on the field, and he says photographing captive animals makes for an easier set-up, as there is greater control over the animals, lighting and background. The background has particular significance. 'The black and white backgrounds are a great equaliser,' explains Joel. We either paint the wall, bring in rolls of paper or use cloth. We then set up a Dynalite MK8-1222 kit with several different-sized Photoflex LiteDomes. Every animal is then composed within

the frame to take up the same amount of space, so a mouse is no less important or magnificent than a grizzly bear. I then wait for the animal to give the camera an engaging glance: I want people look that animal in the eye and want to learn about why that animal is in trouble.'

Joel's skill at capturing the expressions of animals, sometimes with an added hint of humour, is particularly showcased in this project, but it is an ability that runs across his vast amount of work. It is a skill that comes from experience, rather than anything that can be taught, and one that will no doubt continue to develop as Joel continues with the Photo Ark project, which has many years left to run.

'It's a race to get these species photographed before they are extinct,' he explains.

Joel is currently devoting all his efforts to the Photo Ark project, such is his desire to educate people about its subject. And while the skill of photography is integral to his message, for Joel it is the message above all else that is crucial in this, as well as everything else he has done.

'It's my job to educate people and get them to care, so I hope to shine a light on things that are happening, whether they are good or bad,' he says. 'At the end of the day, awareness of the problem is the first step towards a solution.' **AP**

To see more of Joel's images, visit his website at www.joelsartore.com

interfit

HOME STUDIO

Made Easy...

with the Interfit
EX150MK III Kit



From
£275 inc vat

EX150 MKIII kit

Benefits from a long pedigree of multiple award winning EX150 lighting kits being improved with each generation.

With touch sensitive controls on the rear of the unit, makes using the EX150MKIII a pure and simple joy to use.

First time users to Studio Lighting will benefit from the included Training DVD, Showing you how to use the EX150 MKIII Lighting System to get great results.



Twin head Kit INT352

Three head Kit INT353



Both Kits Include a FREE Radio Transmitter set
*Kit bags available from around £50.

Educational DVD Provided

In Stock at the following dealers



Telephone : 0121 522 4800
sales@interfitphotographic.com
www.interfitphotographic.com

cameraWORLD

thedigitalcamerashop.co.uk

FIRST CALL PHOTOGRAPHIC

fotoSENSE

JESSOPS

MORRIS
Photographic Centre

Parkers Photographic

Speed Graphic

wex
photographic

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Martin Vincent Gloucestershire

Martin, 63, has been a keen photography enthusiast since the 1970s and has collected cameras from large-format models to the latest compact system cameras. His favourite photographic subject is landscape. 'I love the ability to capture the light and create an image that was of the moment,' he says. To see more of Martin's photography, visit his website at www2.clikpic.com/martinatdreyhouse.

Standing stones: night
1 Martin used a torch to light the stones during the exposure
Nikon D800E, 14-24mm, 30secs at f/4, ISO 6400, tripod, cable release, torch

Turner's View
2 Martin was attempting to capture the feel of Turner's painting of Dunstanburgh Castle in Northumberland
Nikon D800E, 24-70mm, 1/5sec at f/16, ISO 100, polariser, ND filter, tripod, cable release

Holy Island and boat
3 Martin has captured the dawn light beautifully in this colourful HDR image
Canon EOS 5D Mark III, 24-70mm, 1/8sec at f/22, ISO 100, tripod, cable release

Standing stones: twilight
4 This shot is another example of subtle light painting
Canon EOS 5D Mark III, 17-40mm, 83.4secs at f/16, ISO 200, tripod, cable release, torch



IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



The winner of the **Editor's Choice** picture of the week will receive a HelloCanvas 16x24in canvas print (including shipping) worth £36.95

*PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY
The Editor's Choice will be printed onto a high-quality canvas with UV-resistant inks and mounted onto a sturdy wooden frame 1.2in thick. For HelloCanvas 'each happiness of yesterday is a memory for tomorrow', and we think your best beloved pictures deserve the best service. Our dedicated team is renowned for its attention to detail.

HelloCanvas.co.uk

www.hellocanvas.co.uk

How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



3



4



Vincent Gesser Surrey

Vincent began studying photography at a very early age and became technically proficient. However, he realised that learning to see with a photographer's eye would require more than he could learn from books. 'The journey to becoming a real photographer started at that stage,' he says. His main passions are nature and wildlife, and spending time photographing wild animals allows him to be creative. To see more of Vincent's wildlife images, find his website at www.gesser-images.com.

Elephant

1 The uniform background and balanced composition make for a fantastic graphic image

Canon EOS-1D X, 500mm, 1/200sec at f/8, ISO 200

Hippopotame

2 Vincent lay flat on the riverbank for this image, resting his lens on a beanbag

Canon EOS-1D X, 500mm, 1/200sec at f/5.6, ISO 800, beanbag





EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT

Among Vincent's stunning wildlife images, this shot of a young gorilla really caught my eye. The tight crop and shallow depth of field work well, but it's the lovely eye contact that really makes this shot stand out – *Phil Hall, technique/features editor*



Gorille de montagne

3 The bokeh and the foliage frame the young gorilla's eyes in this sensitive portrait
Canon EOS 5D Mark III, 300mm, 1/400sec at f/3.5, ISO 400

Lion et topi

4 Although the mane of the lion is spectacularly photogenic, it's the predatory eyes that hold your attention
Canon EOS-1Ds Mark II, 500mm, 1/800sec at f/7.1, ISO 200, beanbag



Mina Ahmed Greater Manchester

Despite having only started to take photography seriously in 2010, thanks to a small nudge from her friend and tutor Paul Butcher, Mina has made great strides. She has completed diploma-level courses in photography, won awards and organised exhibitions in Manchester. She loves how photography gives her expressive freedom. 'Through my images I am able to present my version of a familiar scene as I see it,' she says. Mina enjoys using vibrant colour in her images, and likes to create pictures with a strong ethereal quality. She especially likes how abstract photography allows her to defy conventions of genre.

Tatton Park flowers... 1

1 Mina took this image at Tatton Park flower gardens in Cheshire for her project on abstract landscapes
Canon EOS 500D, 17-55mm, 3.2secs at f/9, ISO 100, flash, ND filters

Helsby, Cheshire

2 This image was inspired, surprisingly, by a field of yellow oilseed rape, which Mina spotted while on a motorway
Canon EOS 500D, 17-55mm, 1.6secs at f/22, ISO 100, ND filters

Tatton Park flowers... 2

3 The sweeping, painterly effect of this image, taken for her project on abstract landscapes, works really well
Canon EOS 500D, 17-55mm, 4secs at f/10, ISO 100, ND filters

WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call **0203 148 4326** or turn to page 55 of this issue.

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING



CELEBRATING 100 YEARS OF PHOTOGRAPHY



FREE
copy of
Adobe
Lightroom
via download
when
registered

D-Lux 6

- 24-90mm Vario Summilux (35mm equivalent)
- Face detection
- AF tracking
- 10 Megapixel
- 3" TFT AR coated screen
- 1cm wideangle, 30cm tele close focusing
- Scene & program modes

Ffordes price of £549 Includes...

Delkin 16GB SD Card, Hand Grip & Soft Leather Pouch (Value £155)

Offer only available between 1st February and 31st March 2014



CELEBRATING 100 YEARS OF PHOTOGRAPHY



FREE
copy of
Adobe
Lightroom
via download
when
registered

X-Vario

- DNA of the Leica M
- 28-70mm Vario Elmar (35mm equivalent)
- 16 Megapixel APS-C sensor
- 3.0" 920k-Dot, Wide-Angle LCD Monitor
- Manual focusing ring
- Manual exposure
- Solid Aluminum/Magnesium construction

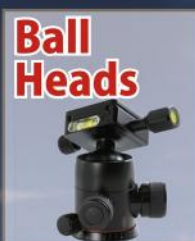
Ffordes price of £1999 Includes...

Delkin 32GB SD Card, Hand Grip, Hand Grip Finger Loop, Spare Battery & Neoprene Pouch (Value £355)

Offer only available between 1st February and 31st March 2014

Mail Order Hotline **01463 783850** The Kirk, Wester Balblair, E: info@ffordes.com
Beaully, Inverness. IV4 7BQ. F: 01463 782072

REDGED Support - whatever your needs



Top quality products at sensible prices

The full range of aluminium & carbon fibre tripods, ball, video and gimbal heads are on the website www.redged.com

AVAILABLE IN THE U.K. FROM SELECTED DEALERS...

Richard Caplan
Cameraworld
York Cameras (London)
Chiswick Camera Centre
R G Lewis
Clifton Cameras
Ffordes

London SW1
London W1
London WC1
London W4
London WC1
Dursley
Wester Balblair

020 7807 9990
020 7636 5005
020 7242 2916
020 8995 9114
020 7242 7182
01453 548 128
01463 783 850

Outdoors Photography
Chesham Cameras
Harpers Photographic
Binoculars UK Ltd
Island Photo Centre
One Stop Nature Shop
RK Photographic

Basingstoke
Chesham
Woking
Blackpool
Newport I O W
Burnham Deepdale
Potters Bar

01256 362943
01494 783373
01483 7566601
01253 300600
01983 525011
01485 211223
01707 643953



For information about products in the range, and nearest stockist...
Tel: (Frazer) 07725 081436
(Denys) 07909 227517
Email: info@alphaodl.co.uk

The big country

This year sees the launch of the US version of Landscape Photographer of the Year. **Charlie Waite** takes a look at what the country's vast vistas have to offer

WITH all the will in the world, there is no landscape photographer, even one born and bred in the USA and continually photographing in this remarkable country, who could possibly manage to capture all the vast landscapes that America has to offer. Yes, all the national parks could be covered, but not in their entirety. There are many meccas for landscape photographs, with Yosemite National Park probably at the front of the queue. Other notable locations include Bryce and Zion Canyon National Parks, Arizona, and the slot canyons, Montana, and the Wild West towns, Yellowstone National Park, the Tetons in Wyoming and the Canyonlands National Park in Utah. There are 59 designated National Parks in the USA, so it's little wonder that the landscape of the USA has for many years beckoned the ever-eager photographer to explore and wonder at the amazing variety on offer.

The great Ansel Adams, with his marvellous images of Yosemite National Park, provided us with photographs that transformed geographic reality into transcendent emotional experience.

In the USA, the landscape photographer is faced more than ever with the challenge of conveying depth, dimension, content and atmosphere into a two-dimensional image. The 'big country' challenges landscape photographers perhaps more than any other.

I knew of one very enthusiastic

photographer who accompanied me on a small Light & Land tour to Andalucia in Spain some 15 years ago. We drove to a mountain range that, on the morning of our visit, was looking better than I had ever seen it. The mountains looked beautiful in every respect, with perfect lighting, defined and clear recession, and every peak expressing itself perfectly in a visual sense. The photographers in the group were in a state of photographic ecstasy and took themselves off to investigate the vantage points they each favoured. Yet my friend stood there, looking at this glorious landscape with a look of total bewilderment. 'Charlie,' he said. 'How can I get this vast landscape crammed into my 36x24mm rectangle and still get it to work.'

I realised that he found the whole scene far too cumbersome and unwieldy.

'I can't cope with it,' he continued. 'So if it is OK with you, I'll go and photograph that dandelion on the side of the lane.'

'Of course,' I said, as he quietly left the remainder of the group to seek out his dandelion on the lane.

A few days later, as our small group was going through our image-review session, my friend came quietly up to me and showed me his image of the dandelion. It was utterly and completely beautiful. He had clearly approached it as a macro subject and had lain on his back to be in the right position for rays of sunlight to just 'flick' the edges of



Below: 'Amish, Pennsylvania, USA'



© CHARLIE WAITE



each of the petals of the dandelion. It really was something of a masterpiece.

That day, I learned that the big landscape can indeed be threatening, even with a 10x8in camera. It can, for some, seem daunting to grapple with, despite the apparent relationships of highlight and shadow, which are often pivotal and conducive to making sense of a landscape.

I remember finding myself at Badwater Lake in Death Valley, California, where the fascinating patterns on the arid ground desperately needed a sky with interest in order to create depth, mood and a relationship between the two. Anticipation, discovery and chance are all words that apply to landscape photography, but amusingly the word many of us care to adopt is serendipity. Death Valley has a reputation for too many monotonous blue skies, with little of the high cirrus cloud that many landscape photographers crave.

The sky at my pre-dawn departure seemed to be clear, full of stars and not



© CHARLIE WAITE

a hint of cloud. Yet as the sun rose, the most beautiful orchestration of cirrus cloud began to take shape and at this point my heart started to race in happy anticipation that this ravishing sky would not evaporate before I arrived at my location. Good fortune smiled upon me, and the glorious sky that I had watched develop performed in a twisting, curling way just as I had wished. Without that bit of luck, would I have found Death Valley all too overwhelming?

To those who love the landscape and the USA, the USA Landscape Photographer of the Year competition will offer an opportunity to discover the huge variety of landscapes – from urban and rural to deserts and mountains – along with perhaps some local intimate scenes that photographers can respond to as much as the epic vistas. I can't wait to see the work of so many photographers, all with their different interpretations and approaches, being submitted to this competition. **AP**

'Washington State III, USA'

HOW TO ENTER USA LPOTY

CHARLIE Waite has launched a new international photography competition that puts the spotlight on talented photographers from all over the world, celebrates the rural and urban landscape of the USA, and rewards photographic talent with a significant prize fund.

USA Landscape Photographer of the Year offers more than \$10,000-worth of prizes, including \$5,000 cash to the USA Landscape Photographer of the Year overall winner, \$1,000 cash to the Young (under 21) USA Landscape Photographer of the Year winner and cash prizes of \$500 to the four category winners.

Entries are open to photographers from anywhere in the world with images

made in the USA during the past five years. Entries close on 17 April, 2014.

The panel of judges includes Art Wolfe, David Muench, Christopher Burkett, Jim Patterson, Tim Fitzharris, Marc Muench, Marc Adamus and Charlie Waite, among others.

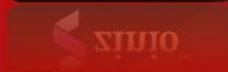
The title awards will be judged on the best portfolio of three images and there are also five single-image category winners for Black & White, Classic View, Landscape on the Move, Urban Landscape and My USA categories.

The competition has the partnership support of Discover America, USA's national tourist board. Visit www.usalandscapephotographeroftheyear.com for more details.



Download
Photo Technique
to your tablet
today!

Purchase from the What Digital Camera or Amateur Photographer magazine app in your store



AP Appraisal



Expert advice, help and tips from Chris Gatcum

Granddaughter Adrian Johnson

Fujifilm X20, 41mm, 1/45sec at f/2.2, ISO 3200

TAKING 'natural' photographs of young children is rarely easy, so I have to take my hat off to Adrian for capturing this lovely natural-looking candid portrait. Everything about it is 'right'. The exposure is perfectly set for the girl's face, and camera shake has been ably avoided. An aperture of f/2.2 and a shutter speed of 1/45sec suggest Adrian was working at the limit in terms of getting a sharp result while handholding his camera, so I'll certainly excuse the slightly noisy result delivered by the high ISO setting. Yes, it limits the maximum print size, but it's far better to have a sharp and noisy image than one that is noise-free yet blurred beyond recognition.

Where the high ISO setting has had a more positive effect is in softening the already muted colours. Noise naturally lowers contrast and desaturates colour, and the ISO 3200 setting has

really worked in Adrian's favour. I especially like how the browns and greys of the background echo the girl's hair and clothing, together forming a neutral coloured frame for her face: nothing in the background draws our eye away from the subject.

The 'pose' is near perfect, too. I'm glad that Adrian has not attempted to get his subject's eyeline straight. By keeping her head tilted, a 'dynamic diagonal' is introduced into the shot. While it might not be especially aggressive or obvious, it makes for a far more appealing image; we can see this if we compare a straightened (and necessarily cropped) version of the photograph to the tilted (and similarly cropped) original. It's the same shot, but the tilted version is far more 'exciting', simply because of that diagonal line.

This is unreservedly my picture of the week.

Original



PICTURE
OF THE
WEEK

Original



Straightened



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95.

This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

*PRIZE APPLICABLE TO UK AND EUROPEAN ONLY/CONTENTS OF BAG NOT INCLUDED



Triangles Chris Frankland

Pentax MX, 28-70mm, Kodak BW400CN film, ISO 200

CHRIS tells me that he 'loves triangles in a composition', and I'm certainly not going to disagree with him. As demonstrated in this week's picture of the week (see page 43), diagonal lines add dynamism to a composition. By extension, triangles (which must contain at least one diagonal line) also play an active part in a photograph and can effectively direct and draw attention around the frame, much like arrows pointing the way.

However, to be most effective, a triangle, just like a directional arrow, has to point at *something*, otherwise it takes the viewer's eye on a visual journey to nowhere. And that, unfortunately, is what is happening here. Chris has got a fantastic black triangle leading us in from the left, which is augmented by the two light rails. These aggressive pointers take us quickly across the frame from left to right (aided by the path, which by its very nature also suggests 'a journey'). However, when we get to our destination – the bottom-right corner – there's simply nothing there to hold our attention. The result is that our eye continues its journey and leaves the frame.

While we can't always create interest where we need it, this doesn't mean we



can't control how the viewer experiences an image. In this instance, the viewer's gaze is taken quickly across the frame by the strong leading lines, but gravity also plays its part. It may sound strange, but our eye – like our body – travels more quickly downhill than uphill. If Chris flipped this image he would immediately give us a slower uphill journey; and as our eye moves less quickly it allows us to take in more of the image.

Moreover, flipping the image means that

the triangle that guides our eye across the frame changes as well. The lower black triangle is no longer as dominant, and an upper triangle created by the dark areas behind the boats becomes the driving force for our eye. Consequently, our visual journey now takes us slowly across the boats, rather than rapidly down the path, with the net result that we 'see' more of the picture. In this instance, flipping the image proves to be a simple, yet highly effective visual trick.

Triangles can effectively direct and draw attention around the frame, much like arrows pointing the way



Agapanthus Jill Lucas

Canon EOS 100D, 18-55mm, 1/180sec at f/5.6, ISO 100

WHEN we think of flowers, words such as 'soft', 'delicate' and 'subtle' spring to mind, and we would typically use a stylistic treatment, such as diffused lighting, pastel colours and possibly even a soft-focus filter, that reflects these qualities of the subject.

However, it doesn't always have to be that way, which is why this image from Jill is so refreshing: it breaks with convention to present us with a less expected interpretation of a delicate subject. For a start, the histogram reveals that the highlights and shadows



are both clipped, although in this instance that really doesn't matter. The stark black and white areas make what colour there is all the more intense, to the point that even the fringing around some of the brightest petals doesn't look out of place.

Nor does the composition play by the rules. Rather than have the flower head centred or aligned to any of the 'mainstream' compositional guides, Jill has shuffled it towards the lower-right



corner of the frame, leaving a sizeable black space on the left. It's almost as if her subject (or camera) got knocked out of position before she took the shot, and yet it works brilliantly – the large expanse of black is necessary to balance the smaller, but brighter, white of the flowers. This dead space is also the ideal location for desktop icons on a computer: whether by accident or intent, Jill's shot would make for a perfectly stunning desktop image.

108 pages of ideas to inspire your photography this spring



Available in all good newsagents or download from the Amateur Photographer magazine app in your store



SIX OF THE BEST

AP Testbench

Twice a month we test six of the best accessories on the market

Lightmeters

Andrew Sydenham tests a selection of lightmeters to suit all budgets

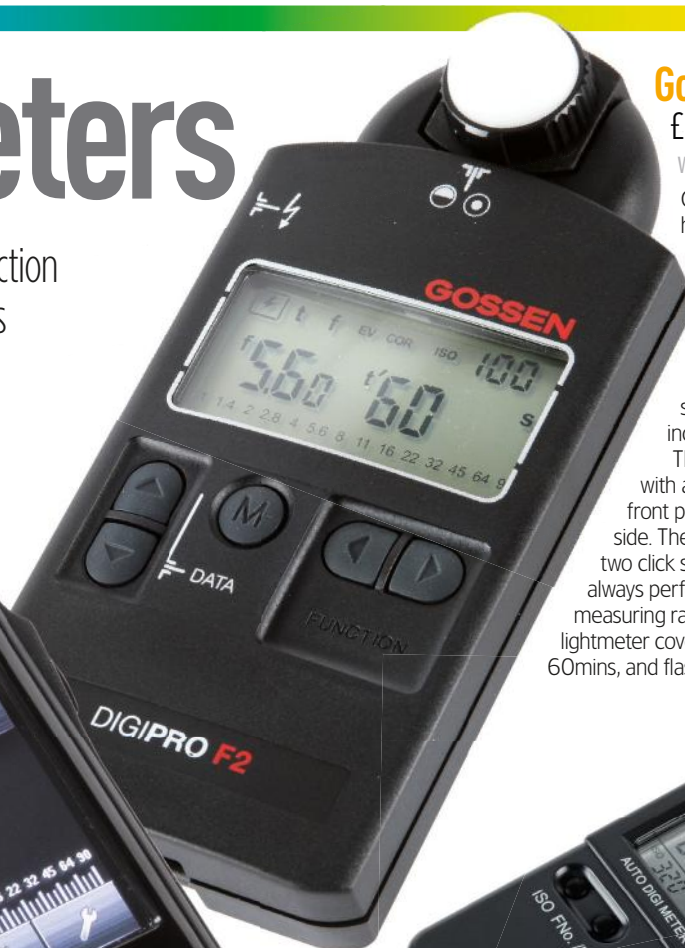


Sekonic L-478DR LiteMaster Pro

Around £325

www.sekonic.com

Sekonic's LiteMaster Pro is a digital lightmeter with a difference, as it features a colour touchscreen that allows you to scroll through the menus, adjust settings and take readings for continuous and flash lighting through the whole range of still and moving image capture. Profile settings specific to your camera can be fine-tuned using Sekonic's Data Transfer Software, or the data can be entered manually. Compatibility with PocketWizard technology is built in, allowing you to control and trigger your flash devices



Gossen Digipro F2

£230

www.intro2020.com

Gossen is a name synonymous with high-quality light measurement and the Digipro F2 is no exception, with a large display and a simple interface that can be operated straight out of the box with barely a glance at the instructions. Measuring flash and continuous light in all situations from studio to location and filming, it covers incident and reflected readings.

The Digipro F2 is beautifully designed with all controls under the thumb on the front panel and the flash sync socket on the side. The sensor head swivels up and over in two click settings, and it feels as though it will always perform when needed. Covering a wide measuring range with exceptional accuracy, this lightmeter covers exposure times from 1/8000sec-60mins, and flash sync speeds up to 1/1000sec.



Kenko KFM-1100

Auto Digi Meter

Around £280 www.intro2020.com

As a Minolta Auto Meter graced my belt for many years, I was delighted to discover that Kenko is now manufacturing the Minolta meter range while incorporating a series of improvements. The KFM-1100 looks similar to my old meter, and is the base model of the series. It measures incident and reflected ambient light, as well as flash output, thanks to a removable invercone.

The simple layout of the controls and the clearly marked buttons, along with a large, easy-to-read LCD display, make the KFM-1100 easy to use. The display shows the aperture readout in 1/10-stop increments, and ambient light sensitivity is sufficient for a shutter speed range from 30min-1/8000sec.

I particularly like the 'Analyze' function, which calculates the exposure ratio of ambient light to flash in a mixed-light setting, and when fill-in is needed to augment natural light.

from the meter.

The feel and layout of the meter's controls are very similar to other Sekonic models over the past few decades, but the added features lift it to stratospheric levels of sophistication. The build quality is excellent, with tight-fitting rubber dust covers over the sync and USB sockets, and a very neat telescopic diffuser dome fitted to the rotating measuring sensor. This meter provides many possibilities and options, and a long, calm reading of the manual is essential to get the best from it.



LightMeter Free

Free (Android devices only)

play.google.com/store/apps

This free app, from David Quiles, turns your Android smartphone into a surprisingly accurate ambient lightmeter. The interface has a wonderfully classic look to it, just like a lightmeter that you might pick up at a collector's fair. How well the app works depends a lot on how good the mobile device itself is, and the phone must be able to save Exif data. Reflected light readings can be taken if the smartphone has a camera, with spot measurements possible if the phone has a zoom lens. We compared a reading against one taken on an Olympus OM-D E-M10 and the result was spot on. An ad-free version is available from the same developer for £1.65



Polarix Flash Meter

Around £148

www.intro2020.com

The Polarix is a compact flash and ambient lightmeter that is exceptionally well made and versatile for its price. On powering up, there is a useful battery-check scale and automatic power shutdown after 5mins, while a memory feature retains all the settings when the meter is turned off or the battery changed. I was impressed by the multi-flash feature, which calculates how many times to fire your flash to achieve the exposure at your required aperture setting. Although it does not have the largest LCD

display among the models tested here, it is certainly easy to read, even at arm's length, and shows both shutter speed and f-stop in 1/10-stop increments.

While it isn't possible to twist the inverter to face the light source, the readings are accurate and consistent, and just a simple slide switches the device between incident and reflective metering. The Polarix is excellent if you are using studio lights for the first time and you want to ensure correct exposure.



Sekonic L-308S Flashmate

Around £140

www.sekonic.com

With the exception of the LightMeter Free smartphone app, this is the most compact meter tested here. It sits well in the small open-topped belt pouch that is included, and while it is genuinely pocket-sized it is not fiddly to use. I found the accuracy in repeated tests exceptionally good and it matched the most expensive meters here. The built-in lumisphere (invercone) does not rotate, but the switch to change from incident to reflected reading is located easily under the thumb. A lumidisk diffuser is included for contrast and brightness measurements. The LCD screen is small compared to other meters, but is an improvement over previous incarnations. The build quality is good for an entry-level model and should survive regular use with a reasonable amount of care.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D4S

We take a first look at Nikon's new FX-format flagship, with faster performance and enhanced autofocus.

AP 15 March

Fujifilm X-T1

Marking an entirely new line of Fujifilm's X series, we test the 16.3-million-pixel, retro-styled X-T1.

AP 15 March

Olympus OM-D E-M10

More affordable than its two E-M siblings, we test the latest four thirds model from Olympus.

AP 22 March

Panasonic Lumix DMC-TZ60

We find out whether the TZ60 with 30x optical zoom is one of the best travel compact cameras on the market today.

AP 22 March

TESTBENCH: SIX OF THE BEST
Six of the best hard cases that are ideal for travelling photographers on test.

AP 22 March

amateur Photographer

BE SURE
TO RATE &
REVIEW US
★★★★★

GET IT ON THE MOVE

Download the digital edition today!

www.amateurphotographer.co.uk/digital-edition



Download on the
App Store

kindle fire

nook
by Barnes & Noble

zinio
TM



Nikon D3300

Don't be fooled by the entry-level status of the **Nikon D3300**. With a 24.2-million-pixel sensor and no anti-aliasing filter, the diminutive DSLR has ideas far above its station. **Richard Sibley** finds out just how good this £500 DSLR really is

Richard Sibley
Technical editor



IT CAN be hard for enthusiast photographers to get excited about entry-level DSLRs. With slower shooting rates and smaller arrays of AF points, these cameras are often perceived as rather anaemic compared to their 'gutsier', more advanced counterparts. As a consequence, they tend to be disregarded as serious tools. But that's a shame: let's not forget that the technology we now find in entry-level cameras was, just a few years ago, the preserve of the professional DSLR.

One example of this is the four-year-old

Nikon D3S. On its release, professionals fawned over its 24.5-million-pixel sensor, yet sensors of this resolution are now commonplace, even in entry-level models. The latest Nikon D3300 is one such camera.

Although the D3300 may appear to house the same 24.2-million-pixel sensor as its predecessor, the D3200, there is one very significant difference – this time around, there is no anti-aliasing (low-pass) filter, which should maximise the detail that can be captured. With the right lens, in the right light, and in the hands of the right photographer, it is entirely reasonable to expect images produced by this entry-level DSLR to match those of an apparently more advanced camera. With this in mind, the D3300 suddenly looks a far more attractive proposition – and much more than a camera for new photographers only.

AT A GLANCE

- 24.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,800 (expandable to ISO 25,600)
- Expeed 4 image-processing engine
- 11-point AF system
- Street price around £499.99 body only or £599 with 18-55mm lens

FEATURES

With no anti-aliasing filter in front of the Nikon D3300's 24.2-million-pixel, DX-format CMOS sensor, we can expect it to preserve the maximum image resolution and sharpness that is afforded to the sensor. While it is the sensor that will, of course, grab many of the headlines, the D3300 has been improved in other ways. The key upgrade is the use of Nikon's new Expeed 4 image processing engine. It is this engine that, when paired with the sensor, enables a 1EV increase in sensitivity range compared to the D3200. The D3300 can shoot at an impressive extended setting of ISO 25,600. Both JPEG images and 12-bit raw files can be captured, and saved to SD, SDHC or SDXC memory cards.

The faster processor also increases the shooting rate of the D3300 to 5fps – one frame faster than both its predecessor and the Canon EOS 100D. This is extremely impressive for an entry-level camera, and is more in line with the shooting rate seen on enthusiast DSLRs just a few years ago.

Other features new to the D3300 include automatic flash modes and an option for fill-in flash. The viewfinder has been improved, and



the camera body has seen some tweaks, but more on these later.

For the most part, though, the D3300 has the same key features as the D3200. For instance, the AF system still comprises 11 points and the metering system has the same 420-pixel RGB sensor. The 3in rear screen again has a 920,000-dot resolution, and the camera requires AF-S lenses to autofocus as it does not have a built-in AF motor.

The big surprise is the absence of built-in Wi-Fi. When Nikon launched the Wi-Fi-enabled D5300, the general assumption was that this functionality would feature in all subsequent Nikon DSLRs. Instead, the D3300 must rely on the WU-1a adapter for a Wi-Fi connection. The logical conclusion is that this is to help keep the cost of the camera down, while still allowing Wi-Fi connectivity if required.

8/10

BUILD AND HANDLING

As mentioned, the dimensions of the D3300's polycarbonate body differ fractionally to those of the D3200 – but it's a matter of millimetres: the new camera is 1mm thinner, 1mm shallower and 2mm taller. It is 25g lighter, but in real terms it's all so marginal as to be virtually unnoticeable.

What does make a difference is the new kit lens Nikon has introduced to accompany the D3300 (see below). It features a collapsible design similar to that of Nikon's 1-system lenses. By collapsing the barrel of the lens in on itself, Nikon claims the new 18-55mm f/3.5-5.6G VR II kit lens is 30% smaller and 25% lighter than its predecessor. So when carrying this camera and lens combination, the reduced weight is



something you certainly do notice. As such, the D3300 may also be small enough to be tempt those who would otherwise opt for a compact system camera, especially considering the camera's high resolution.

Being an entry-level DSLR, buttons and dials are kept to a minimum on the D3300. Nikon has kept to its tried-and-tested

There is more noise in shadow areas than I would expect from an image taken at ISO 720

arrangement, with the menu and playback buttons to the left of the LCD screen where they can be easily pressed by the thumb of the left hand, and the navigational controls on the right within reach of the thumb of the right hand. It's a system that works well for quickly navigating the on-screen menus.

There are very few buttons that provide direct access to exposure and shooting settings. On the rear of the camera is one that changes the shooting rate, while on the top-plate next to the shutter button is the control for exposure compensation. On the front left of the camera (as you are using it), there is a function button that by default enables quick access to ISO sensitivity, and just above that is a single button to pop up the flash and change the flash settings.

All the other most commonly used image settings are accessed by pressing the info button on the rear of the camera. This brings up an on-screen quick menu that provides access to features such as raw and JPEG shooting, different metering and AF modes, white balance and image style – in short, everything you might want to change quickly in between shots.

For those who are just starting out with their photography, the rear display also shows graphics that represent the aperture, shutter and sensitivity. The two latter graphics rotate like a dial, helping to relate the settings to those of a more traditional film camera, whereas the aperture graphic actually changes the size of the displayed aperture. This is really useful for quickly communicating to beginners the effect that changing the aperture setting has on the aperture itself.

In addition, the '?' button can be held down when on any of the settings to bring up a brief explanation of what that feature

FEATURES IN USE

AF-S DX NIKKOR 18-55MM F/3.5-5.6G VR II KIT LENS

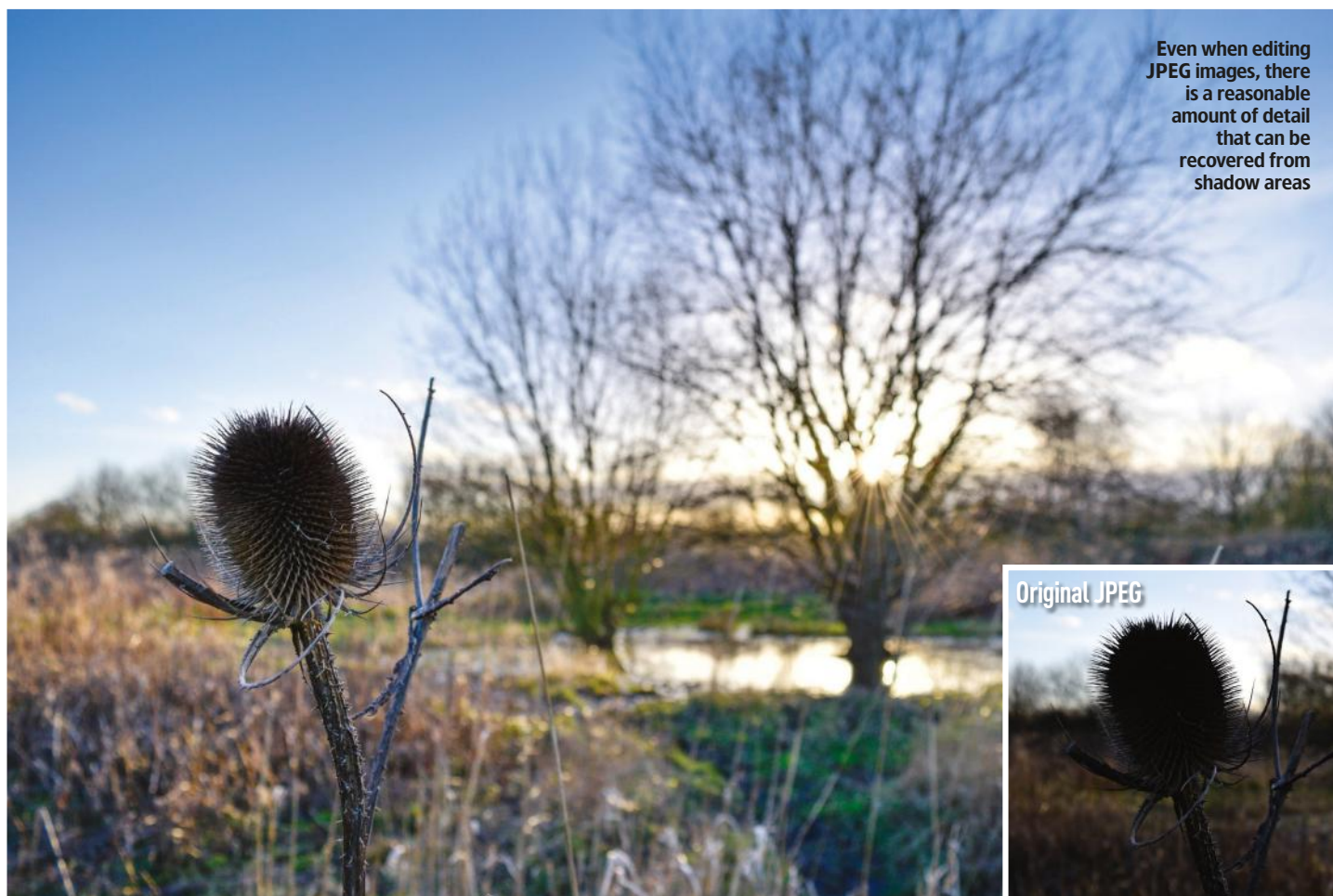
AS STATED in *Build and handling* (above), Nikon has released a new retractable kit lens to partner the D3300. The AF-S DX Nikkor 18-55mm f/3.5-5.6G VR II lens consists of 11 elements in eight groups, including one aspherical lens element, and has a minimum focus distance of 28cm in AF mode, or 25cm when manually focusing. It has seven rounded aperture blades, and a minimum aperture of f/22-36.

The centre sharpness of the lens is surprisingly good, being on a par with the Sigma 105mm f/2.8 Macro lens that we

use to photograph our resolution chart. At the edges there is some drop-off in sharpness, although it is acceptable and certainly not as bad as many of the kit lenses we have seen in the past. There are some signs of purple fringing in high-contrast edges towards the corners of the image, although it is reduced in JPEG images. It is also easily reduced in raw files.

Despite clearly being built to a price point, the lens also includes Vibration Reduction image stabilisation. Overall, it is a good kit lens for those just starting out.





does. It is another useful educational feature for those who are still learning about photography, and it is like having a basic instruction manual built into the camera.

8/10

AUTOFOCUS

Nikon has again used its Multi-CAM 1000 11-point autofocus system in the D3300, which was seen previously in both the D3100 and D3200. It features quite a small number of points compared to more advanced cameras. Each is spread out from around the centre of the frame, and goes just beyond the imaginary line where the rule of thirds intersections would be.

Generally, the positioning of the AF points is fine and most of the time I found that the subject of my scene was positioned under one of the AF points. On the odd occasions when I wanted my point of focus to be closer to the edge of the frame, it was usually when I was shooting a landscape scene and wished to have more of the foreground in focus. On these occasions the 'focus and reframe' technique works well, or I simply focused manually.

One word of warning: the new kit lens is not particularly great if you want to manually focus. The focusing ring is very small and light to the touch, which can make precision difficult. This is obviously lens dependent, and when using other optics there was better provision for manual focusing.

The AF works very well in bright light and, while I wouldn't say it is the fastest I have ever used, it is snappy enough that most photographers will have no issue with it. In low light there was a noticeable decline in speed, with the AF hunting a little more before finding the correct points of focus.

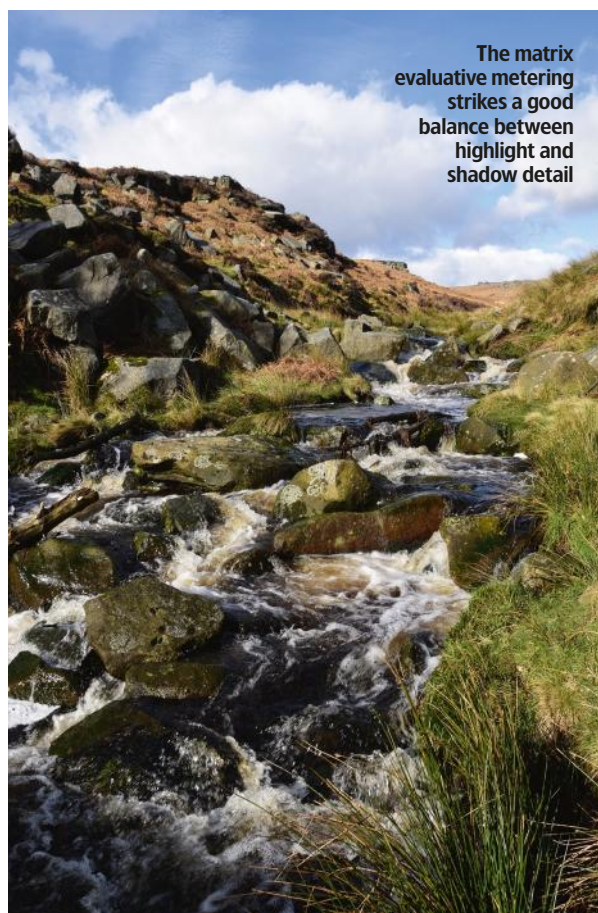
Overall, I would say that the AF system is about average for this level of camera, and while demanding photographers will require better, the autofocus on the D3300 should satisfy the needs of everyone else.

8/10

METERING

While the weather may have been quite dire over the past month or so, it did allow me to test the D3300 in a variety of conditions, and really put its metering to the test. It is a credit to the 420-pixel RGB sensor and the scene detection it employs that I found few instances where the D3300's evaluative metering system needed correcting. Whether in the bright sunny streets of London or the stormy gloom of the Peak District, the D3300 performed excellently and was quick to adapt as the conditions changed.

There were times where I would adjust the exposure compensation a little, but generally this was to help me preserve or extract more detail in either highlights or shadow areas when dealing with a high-contrast scene. Overall,



the metering system seems to strike a good balance between the two, although it does tend to take highlights to the point of blowing out and not beyond, which in very high-contrast scenes can leave shadow areas looking a little dark. Switching the Active D-Lighting on helps to combat this by giving shadow areas a lift to produce more print-ready images.

For those trickier situations, or when precise metering is needed, centreweighted gives 75% weight to an 8mm circle in the centre of frame, while the spot option meters from around 2.5% of the frame based on the focus point.

8/10

DYNAMIC RANGE

The D3300's dynamic range of 12.98EV at ISO 100 is good for a camera at this level, particularly given its high resolution. Even when editing JPEGs, I was able to reveal more detail in shadow areas than I was expecting, although as usual there is very little in terms of extra highlight detail that can be rescued.

Raw files are impressive, and it is possible to increase the exposure of darker areas by around 2EV, although you have to be very careful not to introduce too much noise, but there is plenty of detail in highlights to produce lovely looking skies. Once again, the dynamic range is very impressive and comparable to cameras in a much higher price bracket.

8/10

WHITE BALANCE AND COLOUR

Any Nikon user will be familiar with the colours produced by the D3300. On the whole, the auto white balance (AWB) setting works well, and can be relied upon for most types of scene. However, it is worth switching to daylight or shade when shooting in woodland, as AWB can neutralise colours a little too much.

Of the various colour settings, the vivid mode works particularly well on the green spectrum. On an overcast day it did well to lift dull green grass, and it really brought out deep purple and amber colours in some landscape images. To get the best from the setting, my preference is to turn down the contrast just a notch to add a touch more realism without losing much colour.

In its standard setting the colours look natural and perfectly suitable for printing, or to act as a good starting point for more advanced colour editing.

8/10

NOISE RESOLUTION AND SENSITIVITY

In good light, with images taken between ISO 100 and 400, noise is of no real concern. However, at ISO 400 there are some traces of luminance noise that start to erode a little of the detail in JPEGs. Hints of colour noise also

Facts & figures



RRP	£499.99 body only or £599.99 with 18-55mm f/3.5-5.6G VR II lens
Sensor	24.2-million-effective-pixel CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Nikon F mount (with AF contacts)
File format	NEF (raw), JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled vertical-travel focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800 (expandable to 25,600)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes, 13 special effects mode.
Metering system	3D Color Matrix metering (evaluative), centreweighted (75% in centre of frame) and spot (2.5% on focus point) ±5EV in 1/3EV steps
Exposure comp	Auto, 6 presets (with fine-tuning), plus custom setting
White balance	Auto, 6 presets (with fine-tuning), plus custom setting
White balance bracket	No
Drive mode	5fps
LCD	3in LCD with 921,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 95%
Dioptr adjustment	-1.7 to +0.5 dioptre, 18mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, predictive-tracking AF
AF points	Nikon Multi-CAM 1000 AF, 11 focus points (1 cross-type), individually selectable AF points
DoF preview	No
Built-in flash	Yes – GN 13m @ ISO 100
Video	1920 x 1080 pixels (at 60p, 30p, 25p or 24p), 1280 x 720 pixels (at 60 or 50p), 640 x 424 pixels (at 30 or 25p), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD and UHS-I compliant SDHC/SDXC
Power	Rechargeable Li-Ion EN-EL14a battery
Connectivity	USB 2.0 Hi-Speed
Weight	460g approx, including battery or card/s
Dimensions	124 x 98 x 75.5mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey.
Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



A lot of detail can be captured at low sensitivity settings, but you have to watch for aliasing in very fine mesh textures, such as on this building site

FOCAL POINTS

Rangefinder mode

This option is tucked away in the camera's menu and uses the EV dial in the camera's viewfinder as a rangefinder when manually focusing. The display highlights which direction the lens needs to be turned to focus, and shows when it judges that the AF point being used achieves focus.

Mirror lock-up

There is no mirror lock-up shooting; it is only possible when cleaning the sensor. This is not uncommon for an entry-level DSLR, but it should be noted for those wanting to delve into macro shooting.



Camera shown actual size

GPS

As well as optional Wi-Fi connectivity, the Nikon GP-1 module can be attached to the socket at the side of the camera so that GPS data can be added to images.

Easy panorama

Another new addition to Nikon's entry-level DSLR is easy panorama, which allows a panoramic image to be created by simply moving the camera from right to left while taking images. The camera then stitches these shots together.

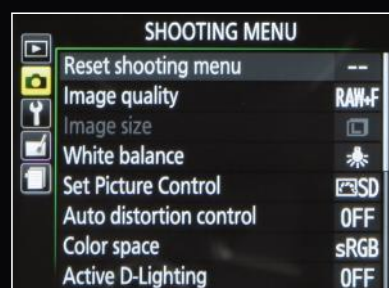
Effects mode

Besides easy panorama, there are a number of other effects, including high-key, low-key, toy camera, miniature and selective colour shooting modes. In these modes there is little control available over any exposure, shooting or image settings.

Live view screen



Shooting menu



Filter effects





start to become visible in shadow areas at this sensitivity. This is a little lower than you might expect, and I am surprised to see such noise at settings below ISO 800.

By ISO 800, with noise reduction turned off in-camera, there is a faint hint of colour noise even in midtones. Turning noise reduction on helps to reduce it, but also impacts on the image detail. In shadow areas, the familiar magenta and green pixels are readily seen. In good light, noise isn't too much of an issue even at ISO 800, but the chances are, if you have selected ISO 800, you don't have good lighting conditions.

By the maximum ISO 12,800, luminance noise fills the frame and almost all the fine detail you would expect to see from a 24.2-million-pixel sensor is lost. The extended ISO 25,600 setting is worse still, with even colour noise difficult to control.

Obviously, the situation is a little better if you are shooting raw files, and the colour noise is relatively straightforward to remove altogether if using the colour noise reduction sliders in Adobe Camera Raw or Lightroom. However, care must be taken when using the luminance noise reduction, as it does need to be applied at fairly low sensitivities, with care taken not to reduce detail too much.

Regarding detail resolution, the D3300 is very good and the filter-free 24.2-million-pixel sensor is able to resolve an impressive 32 between ISO 100 and 400. Even at ISO 800, around 28 is still reached on the chart when shooting JPEGs; it is only at ISO 6400 that the resolution suddenly drops to around 28. At the highest ISO 24,600 setting, the D3300 is capable of resolving up to 24, which is around what we would expect from a 12-million-pixel camera. While still very impressive, there is obviously a significant amount of chroma and luminance noise.

When editing raw files it is possible to just squeeze a little more sharpness out of the images, but the resolution remains the same as in the JPEGs – the raw files can just be processed to look a little clearer.

Generally, the D3300 performs about as well as the Nikon D5300, and even

the D7100 in terms of resolution, although it does seem to produce more noise at lower sensitivities.

25/30

VIEWFINDER, LIVE VIEW AND VIDEO

One of the changes made to the D3300 is a slightly higher-specification viewfinder compared to its predecessor. Although the viewfinder in the new camera still offers the same 95% coverage as the older DSLR, it has been improved to produce a 0.85x magnification image, compared to the 0.78x image of the D3200.

Although I didn't have a D3200 at hand to make a direct comparison, the viewfinder of the D3300 does seem to be a little larger than usual, although it still doesn't come anywhere close to the size of looking through the viewfinder of a 35mm full-frame camera.

Overall, the viewfinder is bright and clear, and I found I could just about manually focus, although it was useful having the focus indicator lighting up in the viewfinder when the AF system judged I had focused correctly.

Although the 921,000-dot screen of the D3300 is the same as that on the D3200, it does represent a significant jump leap forward for D3100 users, as that camera only has a 230,000-dot display. The screen is bright and clear with a good level of contrast, and I was able to view images outside in relatively bright sunshine.

For an entry-level DSLR, the D3300 has a decent range of options for videographers. Movie footage is saved as .MOV files using H.264 MPEG-4 compression. Not only can 1920x1080-pixel progressive footage be captured at up to 60fps, but HDMI out for playback and a 3.5mm microphone jack are also included. An external microphone should prove useful as the built-in mic only records in mono, although it is possible to adjust the gain on the audio capture to make sure that sound doesn't peak.

8/10

Competition



Canon EOS 1200D
NOT YET TESTED



Pentax K-50
NOT YET TESTED

NATURALLY, the Nikon D3300 will be compared to the Canon EOS 1200D, particularly by those who are looking for their first DSLR. Of the two cameras, the Nikon D3300 should resolve more detail with its higher-resolution, 24.2-million-pixel sensor with no anti-aliasing filter, compared to the 18-million-pixel sensor of the EOS 1200D. We will find out the exact differences when we test the EOS 1200D in a forthcoming issue.

Although it may have a lower 16.28-million-pixel resolution, the Pentax K-50 is another interesting option. At around the same price as the Nikon D3300, it does have the very useful addition of a fully weather-sealed and dust-sealed body, and a shooting rate of 6fps.

Verdict

WITH fierce competition from CSCs, entry-level DSLRs have to offer a lot at a very competitive price. The Nikon D3300 has a fairly straightforward set of features when you look at its metering and AF systems, 95% viewfinder and no built-in Wi-Fi, but it also has a significant selling point in its 24.2-million-pixel sensor. Without an inhibiting low-pass filter, the D3300 is capable of resolving an unparalleled amount of detail for any camera at this level and price.

The sensor also provides a good dynamic range, although it is let down a little by noise levels at ISO 800. While it can be reduced in raw images, the level of luminance and colour noise is around 1EV worse than we would have perhaps hoped for. For entry-level photographers, this may be acceptable, and it should be remembered that with such a high resolution on offer, noise can be reduced by simply downsampling the image, which will naturally happen if a print is made at A4 size or smaller.

For those wanting a high-resolution camera at an excellent price, the Nikon D3300 should be seen as a contender, but for best results it should be used at between ISO 100 and 400, and in fairly good lighting conditions.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Entry-level DSLR										
Rated Very good										
81%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

Improve your photography



..... From this to this

- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.' Gill Golding

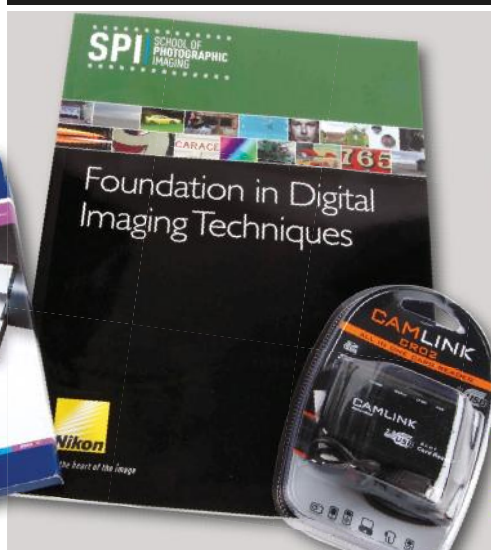


FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE FEES ONLY
£195

COURSE LEVEL BEGINNER

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures



For detailed course contents or to enrol call **0203 148 4326**
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote
ref: SPI006

I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 35%

- ☐ UK Direct Debit, paying just £23.49 every 3 months saving 35% on the full price of £36.39
- ☐ 2 year UK credit/debit card subscription, paying just £188.99, saving 35% off the full price of £291.10
- ☐ 1 year UK credit/debit card subscription, paying just £101.49, saving 30% off the full price of £145.45
- Price guaranteed for the first 12 months**

OVERSEAS SUBSCRIBERS SAVE 20%.

Visit www.amateurphotographersubs.co.uk/14W and select your country from the drop down OR call +44 330 3330 233 and quote code 14W

Your Details

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

If you would like to receive emails from IPC and Amateur Photographer containing news, special offers, product service information and, occasionally, take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Country: _____

Home Tel No (inc. area code): _____

Would you like to receive messages to your mobile from IPC and Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile No: _____

Year of Birth:

CHOOSE FROM 3 EASY WAYS TO PAY

1. I enclose a cheque made payable to IPC Media Ltd, for the amount of £ _____

2. Please debit my: ☐ Visa ☐ VisaDebit ☐ MasterCard ☐ Amex ☐ Maestro (UK only)

Card No:

Maestro: (UK only)

Expiry Date: / Start Date: / (Maestro only)

Signature: _____ Date: _____
I am over 18

3. Pay £23.49 by 3 monthly Direct Debit (complete your details below).

Instructions to your bank or building society to pay by Direct Debit

For office use only Originator's Reference - 764 221



Name of Bank: _____

Address of Bank: _____

Postcode: _____

Name of Account Holder: _____

Acct No: Sort Code:

Please pay IPC Media Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

**Send coupon to: Amateur Photographer
Subscriptions, FREEPOST CY1061, Haywards Heath,
West Sussex, RH16 3BR** (No stamp required)

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 31.05.2014. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

CODE: 14W

FUJI LAUNCHES NEW AFFORDABLE X-SERIES COMPACT SYSTEM CAMERA: THE 16MP X-E2

Saturday 9 November 2013



amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



NIKON D5300

The new flagship enthusiast DSLR



28-200mm superzoom



LANDSCAPES
THE YEAR'S BEST LANDSCAPE PICTURES
Why they won: Charlie Waite comments on LPOTY finalists



TECHNIQUE
ANIMAL MASTERCLASS
AP readers learn how to shoot 'wild'-style pictures in a zoo



AP GUIDE
PAINTING WITH LIGHT
How to take amazing torch-trail photographs just like this

MORE REASONS TO SUBSCRIBE...

- SAVE MONEY ON THE COVER PRICE EVERY WEEK
- NEVER MISS AN ISSUE
- ENJOY CONVENIENT HOME DELIVERY EVERY WEEK



Complete the coupon opposite



0844 848 0848

Quote code 14W

7 days a week from 8am to 9pm (UK time). Overseas: +44 (0)330 3330 233

SUBSCRIBE &

SAVE

UP TO

35%



amateurphotographersubs.co.uk/14W

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Westcott Ice Light

Callum McInerney-Riley tests the Ice Light, which can deliver over 1,000 lumens of continuous light with one hand



DATAFILE

RRP
£399
Power output
1,160 lumens
Size
52.07cm
Weight
580g
Battery life
60mins at full power
Battery charge time
2.5 hours
Colour temperature
5200–5400K
Flicker-free
Yes

Below: By angling the Ice Light, users can make the light harder or softer

IN RECENT years, the popularity of continuous lighting has soared due to the increasing availability of video recording on photographic cameras, as well as advances in LED and battery technology. For instance, far less power is now consumed in relation to the amount of light emitted than has been possible in the past, and better batteries allow longer use times.

While most companies are now producing high-powered LED panels, Westcott has brought us something a bit different – the Ice Light. The brainchild of world-renowned wedding and beauty photographer Jerry Ghionis, this is a rechargeable continuous LED light source that can be used for a host of purposes from portraits to product shots.

FEATURES

Being 52cm long, the Ice Light is too big to put inside the average camera bag, but it should comfortably fit in an external tripod holder, if the bag has one. However, the light is supplied with its own carry case, and as it weighs just 580g it isn't burdensome to transport.

There are three buttons on the handle:

one for switching the light on and off, plus up and down arrows that control the power intensity. The power can be varied from a minimum of 1.5 watts to 15 watts, which provides 1,160 lumens of light at full power (compared to a 150-watt quartz light). Interestingly, though, the colour temperature of the light only ever fluctuates within a 200K range, between 5200K and 5400K – the same as daylight. It is not possible to alter the colour temperature manually, although Westcott does supply some plastic clips with the Ice Light that will hold a coloured gel over the diffusion panel to enable users to change the colour of the light for artistic effect.

Below the control buttons is a charging port. It takes around 2.5 hours to charge the Ice Light to full power, at which point it is capable of delivering light for more than an hour.

IN USE

When I first picked up the Westcott Ice Light, my immediate thought was of *Star Wars*. It looks just like the Jedi weapon of choice, the light sabre, and I admit that I couldn't resist, briefly, pretending to be Luke Skywalker. However, once the novelty wore off, the Ice Light showed itself to be a very impressive lighting tool, allowing the photographer to set up shots quickly and easily.

The Ice Light is small enough to use in one hand while operating a camera with the other, but there is a standard tripod thread on the top and bottom of the light for those users who would prefer to use it mounted on a stable platform. When shooting portraits, I found it very useful to be able to move the Ice Light around the subject because I could instantly see how the light behaved and where it was, or wasn't, falling. This is a huge advantage over the traditional flashgun, especially for users who are not confident in using flash.

The disadvantage, however, is that the Ice Light does not provide anywhere near the same amount of power as a flashgun. In bright sun it would be overpowered, for example. That said, those aren't the sorts of conditions for which the Ice Light is designed, and in situations where there wasn't much available light, the illumination provided by the Ice Light was good enough to achieve a fast shutter speed and a pleasing lighting effect. **AP**

Verdict

THE QUALITY of light provided by the Ice Light is fantastic. The diffusion panel on the front provides lovely soft light and works exceptionally well for portraits. Equally, this would be an effective light for product photography and videos – adding a moving light source to a static video adds an exciting visual element. One of my favourite things about the Ice Light is that it allows beginners to learn the basic principles of lighting, and more experienced users to change lighting styles far quicker than with a normal flashgun set-up.



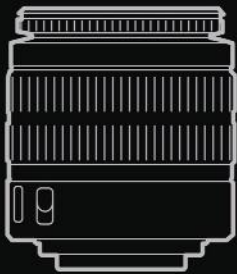
Johnsons Photopia, Hempstalls Lane, Newcastle-under-Lyme, Staffordshire ST5 0SW. www.johnsons-photopia.co.uk

Panasonic

DSLRs*



1.33s
LIVE VIEW
AUTO FOCUS

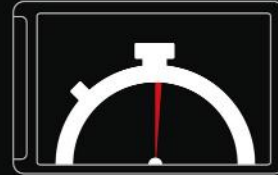


3x
ZOOM

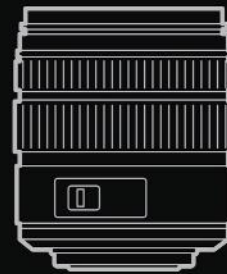


**QUIET
SHUTTER**

LUMIX G



0.12s
LIVE VIEW
AUTO FOCUS



10x
ZOOM



**SILENT
SHUTTER**

Vs

FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY

G



See why LUMIX G is the better choice
at panasonic.co.uk/lumixg

*LUMIX G6 vs. DSLRs & DSLR lenses of a similar physical size, correct as at 03.12.13.

AskAP

Let the AP team answer your photographic queries



© ISTOCK/ARLID HEIMANN

NORTHERN EXPOSURE... 1

Q I am planning to visit Tromsø in Norway to see the northern lights soon. Could you advise me how to get the best photographs of this spectacular phenomenon with my Canon PowerShot G1 X? This trip is to celebrate 40 years of marriage and is unlikely to be repeated. My G1 X has given me some delightful results, but I would like to go well prepared.

Val Kressman

A In a word: tripod! In this instance – as with all low-light photography – keeping your camera steady is paramount. You can frame the perfect shot, have the most striking colours in the sky, and get your exposure and other camera settings spot on, but if it's blurred beyond recognition you may well just be wasting space on a memory card (unless you are trying intentionally to create an abstract masterpiece).

As your G1 X isn't a particular heavy camera, you don't need the biggest or heaviest tripod there is, but I wouldn't necessarily go for the cheapest, lightest option, either. If size is going to be an issue, then Velbon's Ultra Luxi L is worth a look. This combines light weight with a small folded size, yet offers a good range of working heights and costs around £83 with

a quick-release pan/tilt head. It's not the strongest tripod around, but then you don't need something with legs as thick as scaffold tubes to hold your particular camera.

In terms of general advice, then the G1 X is great at sensitivity settings up to ISO 1600 (and noise remains well controlled beyond that), but if you've got your camera on a tripod you might want to consider 'capping' your upper limit at ISO 800 to ensure noise is minimal. Shooting raw is also preferable. Although it's more involved in terms of post-production, you will have greater control over white balance and other picture parameters, which will really let you optimise your shots without compromising quality. And if this is a one-off trip, the extra effort is definitely worth it.

Beyond that, the only advice I can give is to take plenty of memory cards and shoot freely. There's nothing worse than finding you have to start deleting shots because your cards are full, or simply 'passing' on potential photographs because you're worried you won't have enough space tomorrow. Taking a laptop or other external storage device to download your images to is another option, if that's possible and practical. Above all, enjoy your trip! **Chris Gatcum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

NORTHERN EXPOSURE... 2

Q I am lucky enough to be going on a cruise to Tromsø in Norway soon and hope to get some good photographs of the northern lights. Can you advise me on a suitable lens? I am assuming that a wideangle lens with a wide aperture is best. I have an elderly Sigma 10-20mm f/4-5.6 for my Pentax K-5 II, but I am wondering if the newer Sigma 10-20mm f/3.5 EX DC HSM would be a significant enough upgrade. If not, can you suggest an alternative? Would I be better off with a prime lens? The Pentax options are expensive and not particularly wide unless you want a fisheye. My budget is around £500. **Simon Hall**

A I can only assume that this is the same cruise that Val is going on (see left), so perhaps you'll meet on board the ship! Either way, I'll refer you to my answer given to Val for some general advice on shooting the northern lights.

In terms of your lens quandary, if your current zoom is a Sigma 10-20mm f/4-5.6 EX DC, I'm not convinced that upgrading to the 10-20mm f/3.5 EX DC HSM is necessary. In terms of its light-gathering properties, you're looking at less than 1-stop increase at the wide end of the range (a negligible amount) and just over 1 stop at the longer end. A tripod would be far more useful to you than the slight increase in aperture. I'd be inclined to stop down to f/8 (on either lens) and use a longer exposure.

Similarly, the addition of a Hyper Sonic Motor (HSM) is a moot point when shooting landscapes: the 'silent' focus isn't going to benefit you particularly, and nor is the slight improvement in AF performance and speed as you will likely be focusing manually (at infinity, or better, the hyperfocal distance) due to the low light conditions. The difference in sharpness, distortion and other artefacts just doesn't add up to the £500 you'd be spending.

The same sentiment applies to other zoom lenses covering a similar range, and rather than splashing out on a new lens I'd suggest that you consider ways of maximising the quality of the lens you have already. A solid tripod is essential, for example, but you might also want to consider software such as DxO Optics Pro. A free trial of this image-optimisation software is available at www.dxo.com, which will allow you to see precisely what the software could do for you. If you like what



The Sigma 10-20mm f/3.5 EX DC with HSM (Hyper Sonic Motor)

AP GLOSSARY

Runtime error

Error messages on a computer can be alarming, especially when there isn't a 'plain English' explanation of what's happened and why it might have occurred. A runtime error, as encountered by Gerald with Photoshop Elements (below), is a case in point. In this instance, 'runtime' tells you that the error was caused while a program was running (hence the name) rather than when it was loading, for example. It is effectively

your computer telling you that it was trying to do something in a program, but encountered a problem that it couldn't fix.

Unfortunately, what it doesn't necessarily tell you is the cause of the runtime error, which could be software or hardware-related. Some programs attach numeric runtime error codes to help identify the cause of the problem, but many don't, leaving you to determine it yourself using your powers of deduction.

you see, then the Standard edition costs £119. I think you may find the difference this investment makes is far more noticeable than a lens upgrade would be. **Chris Gatcum**

ELEMENTS ERROR

Q I have been using Photoshop Elements 6 with Windows XP Professional for about five years without any problems, and have loved it. I recently decided that an update might be beneficial, so I purchased the Elements 11 update, which was considerably cheaper than the latest version 12. However, I have unfortunately encountered a problem when working in Edit mode, in so much as I keep getting a 'Runtime Error' that freezes everything on the screen and the only way to get out of it is to reboot the computer. I have run the online update and I have also looked at the Adobe web assist site, which has no reference to this problem. Is this an inherent problem with Elements? Any advice or tips would be most helpful.

Gerald Peppiatt

A There are a number of potential reasons why you may be experiencing a runtime error and I'll run through them in my suggested 'order of attack' – once you've ruled the first one out, move on to the second.

1. This is actually noted on Adobe's website, so it isn't an unknown issue and may be the root cause of your problem. If you visit helpx.adobe.com/photoshop-elements/kb/microsoft-c-runtime-error-launching.html, you will find details on the cause and possible solution. I won't regurgitate it here, but in a nutshell it could be that the MediaDatabase.db3 file is corrupt and needs to be rebuilt.

2. Have you installed Windows Service Pack 3 for Windows XP? While Elements 6 only requires Service Pack 2, Elements 11 requires Service Pack 3.

3. It could be that there's a conflict between Elements 11 and another program that you're running at the same time (assuming you're running more than one

program). Try running Elements on its own to see if it makes a difference. If it improves things, then you can either try to determine which program is causing the conflict, or simply elect not to have any other applications running when you're working on your photos.

4. Check your computer hardware. When you say you ran Elements 6 for five years under Windows XP and have now upgraded to Elements 11, I'm assuming it's only the software that you've upgraded and not your computer. That being the case, it could simply be that your computer isn't powerful enough to run Elements 11, which lists the minimum system requirements as a 1.6GHz processor, 1GB of RAM, and 4GB of hard-drive space. As memory problems can cause runtime errors (especially if you're running multiple programs at once), it is worth checking whether you are close to (or below) the minimum requirements. If you are, then it might be time to consider adding more RAM to your computer or getting an additional hard drive to free up some space. Hopefully, it won't have come to that, though.

5. If your computer's up to speed, then it may be that it's infected with a virus or malware of some sort, which is creating memory issues. Now is the time to make sure that your antivirus software is up to date before scanning your system to make sure there's nothing untoward lurking there. However, this would be more likely if Elements 11 had been working previously, and then started 'playing up'. If the program hasn't functioned properly since you installed it, then it's less likely to be a virus or malware.

6. If you've got this far and the problem still exists, then a good old-fashioned reinstall would be my final suggestion. Uninstall your current version of Elements 11 and reinstall it from the disc. It may simply be that part of the program has become corrupt, or didn't install correctly first time round (which can happen for any number of reasons) so you just need to start again.

Chris Gatcum

Panasonic

DSLRs*

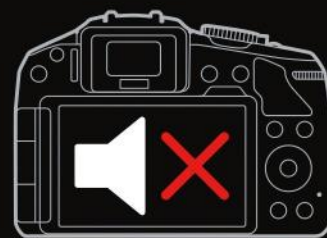
QUIET SHUTTER



Vs

LUMIX G

SILENT SHUTTER



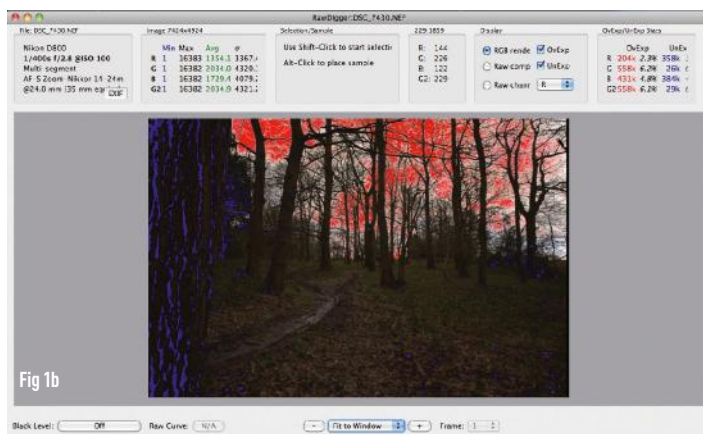
FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY **G**

See why LUMIX G is worth shouting about at panasonic.co.uk/lumixg

*DSLRs vs. LUMIX G, correct as at 03.12.13.

The in-camera JPEG file



The RawDigger analysis, which shows that the scene uses the camera's entire dynamic range



Applying additional contrast and brightness gives the image more 'punch', but increases clipping slightly



Removing the clipping indicators reveals that the clipping is not too apparent in this image

Professor
Newman
explains...

Raw conversion

In the second of a two-part article, **Professor Bob Newman** looks at how raw files are processed and the methods that can be used

IN MY last article (AP 8 February), I discussed what a raw file is and the process of its development, or 'raw conversion'. I also looked at whether processing from a raw file is any better than using in-camera JPEG processing. The answer to this is: 'It is if you want to produce a different result from that produced by the camera's processor.'

This second article looks at the different results that can be achieved from raw, and how to attain those differences. It will discuss the various steps and methods that can be used when processing raw files, the first one being how to manage exposure.

EXPOSING FOR RAW

The objectives of exposure management are different if your intended end result is a raw file for further processing, rather than a JPEG. If you are aiming to produce an in-camera JPEG, you fix the processing when you set the ISO, as the aim of your exposure management is to match the

exposure to predetermined processing to achieve the range of tones you want. On the other hand, if you are intending to process the raw file in a controlled way, you can change the range of tones in processing. This gives more power and flexibility over control of tonality than using an exposure matched to fixed processing, since you can view the results on a big screen and try again if they are not what you want, rather than being locked into your first attempt.

If you want to process your exposure from raw, the objective becomes to maximise the amount of information in the file. This can mean very different exposure settings from those that you would select if you wanted to manage the exposure to control the tonality or brightness of the final image.

The amount of information in the raw file is given by the number of pixels in that file multiplied by the amount of information in each pixel. The amount of information in each pixel is given by the range of detected

signals, from the biggest to the smallest detectable. The smallest is determined by the electronic noise generated by the sensor, which is fixed by the design of your camera. Therefore, to expose for raw, to give the largest amount of information per pixel we need to choose an exposure that makes the largest signal as large as possible, which is the largest exposure that the camera can capture. The aim is to set as large an exposure as possible without the highlights going above the camera's capture ability.

I will discuss metering and exposure management for raw files in more detail in a future article. For the purposes of this article, the easiest way to get a high exposure without blowing the highlights is to use exposure bracketing, and to choose the highest-exposure image without excessive blown highlights. A useful tool for analysing the raw file, to see what is the maximum exposure that your camera will accept, is RawDigger (www.rawdigger.com). Figure 1a shows the in-camera JPEG for a photograph exposed for raw processing. Figure 1b is a clip from the RawDigger analysis of this file.

These pictures show that this image uses the full dynamic range of the camera, with pixel values being recorded from 1-16,383. The red portions show the blown highlights, which are all in the sky, while the blue areas show the 'plugged shadows'. The exposure used here has kept the shadows

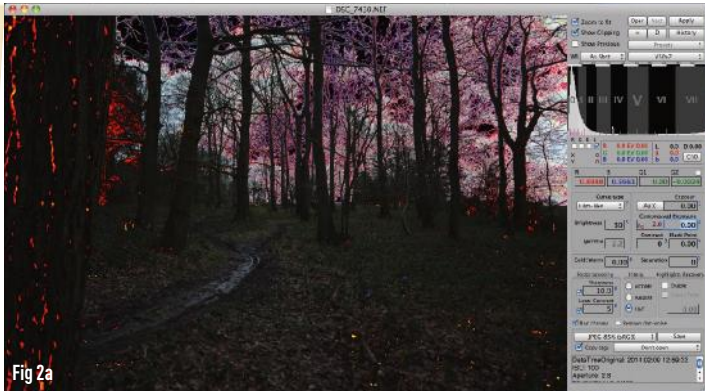


Fig 2a
The file loaded into Raw Photo Processor. The blown highlights and shadows with default processing

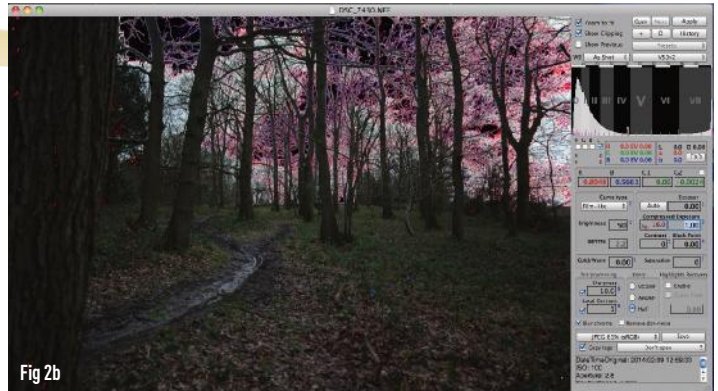


Fig 2b
The so-called Compressed Exposure brightens the midtones while further compressing the highlights



Fig 3a
The final result, cropped to emphasise the muddy track



Fig 3b
The in-camera JPEG for the 'correctly' exposed image, with the same crop

'If you want to process your exposure from raw, the objective becomes to maximise the amount of information in the file'

reasonably clear at the cost of the sky. This was a conscious choice – the sky is mostly white in any case, while the texture in the bark could be lost if a smaller exposure had been used. The camera used can capture nearly 14 stops and this image has used all of them – it could have benefited from a few more.

PROCESSING

The processing principles discussed here can be used with any raw-processing tool. I prefer some particular open-source-based tools (though not all) because they allow some explicit control over the development process. The workflow illustrated here is based around Raw Photo Processor (RPP).

The aim of our processing is to squeeze the 14 stops that have been captured into the 8 or 9 stops available from a displayed JPEG image, while keeping the important textures – in this case, the bark and the cycle tracks in the wet mud. Loaded into RPP, the image looks as it does in Figure

2a. RPP has its own indicator of clipped highlights and shadows, this time showing those that will be clipped in the output image. These are rather more extensive than in the raw file, since the available range is smaller. A 'film-like' tone curve has been selected that relatively compresses the bright and dark parts of the image, as they would be in a film. RPP also has emulations of film characteristics available; the one selected here is 'V50v2', which is similar to Fujichrome Velvia.

I would prefer to have fewer blocked shadows in the bark, so the (misnamed) Compressed Exposure control is used. This brightens the image, providing additional compression in the highlights so that the midtones and shadows become brighter while the highlights do not completely blow out – in this case, other than the parts of the sky that were clipped in the original raw file. The result is shown in Figure 2b.

Now only the very darkest shadows are clipped (that will be dead black in the final

image), but the image is a little dark and flat. Two controls can be used to adjust this. One is Contrast, which increases the slope or steepness of the central part of the tone curve to provide a more 'punchy' image; and the second is Brightness, which moves the tone curve 'to the right'. A tweak to both gives the result in Figure 2c. The amount of clipping has increased, but when looking at the visual effect (Figure 2d), this is not that evident. The lifting and raising of contrast increases the shininess and wetness of the cycle ruts, which was the desired effect.

POST-PROCESSING

Next, I made a vertical crop, concentrating on the muddy tracks, as shown in Figure 3a. For comparison, the same scene as depicted by the camera's internal JPEG processor, and using the exposure recommended by its matrix metering, is shown in Figure 3b. In fact, the tonality achieved in the processed-from-raw image isn't so far from the in-camera JPEG of the processed-for-raw image, which indicates, perhaps by coincidence, that in this case the optimum exposure for the two methods was very similar.

It's worth noting that, crop aside, there is no post-processing applied to the image in Figure 3a. The result was achieved simply through selection of processing options. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2508 Fax 020 3148 8155 e-mail julia_laurence@ipcmedia.com

Index to advertisers

Ace Cameras & Optics86
Advanced Camera Services Ltd84
Alpha Optical Distribution Ltd39
Camera Centre Cardiff 80-81
Camera Jungle73
Cameraworld 78-79
Camtech65
Clifton Cameras4
Clock Tower Cameras86
Ffordes Photographic Ltd 39, 82-83
Fotospeed Distribution84

Grays of Westminster 20-21, 86
Interfit Photographic Ltd33
John Lewis Partnership12
Kaiser International Trading Ltd84
Kood International Ltd85
London Camera Exchange66
Milsud Photographic 74-75
Nikon UK Ltd Cover: ii
On-line Paper.co.uk Ltd84
Panasonic UK Ltd59
Park Cameras Ltd 67-69, Cover: iii
Premier Ink & Photographic 76-77
Sigma Imaging (UK) Ltd22, Cover: iv
Sony Europe Ltd9
SRS Ltd64
Wex Photographic 70-72
WhiteWall15

Classified87-89



SRS Microsystems

www.srsmicrosystems.co.uk

(Mail Order Hot Line 01923 226602)

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

We now have all our second hand equipment on our website

Independent Retailer of the Year winner at this year's Pixel Trade Awards

PENTAX K-3



FREE DA 35MM F2.4 AL LENS

Weather resistant body with 92 protection seals
24 MP stabilised AA filter-less CMOS sensor
Full HD recording with 60/30 fps frame rate
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW
SAFOX 11 AF module with 27 AF points (25 cross)
86000 pixels RGB exposure meter
Sensitivity up to 51200 ISO
Dual SD card slot

PENTAX

SIGMA

OLYMPUS

DA* 16-50mm F2.8 ED SDM	£899	8-16/4.5-5.6 DC HSM	£499	9-18mm F4-5.6 Lens	£469
DA* 50-135mm F2.8 ED SDM	£999	10-20/4.5-6.3 DC HSM	£349	12mm F2 Lens	£529
DA* 55mm F1.4 ED SDM	£609	10-20/3.5 EX DC HSM	£399	15mm F8 Body Cap Lens	£59
DA* 60-250mm F4 ED SDM	£1249	12-24/4.5-5.6 II DG HSM	£599	17mm F1.8 Lens	£369
DA* 200mm F2.8 ED SDM	£879	17-50/2.8 EX DC OS HSM	£309	12-50mm F3.5-6.3 Lens	£279
DA* 300mm F4 ED SDM	£999	17-70/2.8-4.5 DC OS 'C'	£349	12-40mm F2.8 PRO Lens	£899
HD DA 15mm F4 Limited	£509	18-35/1.8 DC HSM 'A'	£619	14-42mm F3.5-5.6 Lens (stacked)	£99
HD DA 20-40mm F2.8-4 DC WR	£849	18-200/3.5-6.3 DC Macro OS HSM 'C'	£269	25mm F1.8 Lens	£369
HD DA 21mm F3.2 Limited	£509	18-250/3.5-6.3 DC Macro OS HSM	£319	40-150mm F4-5.6 MSC Lens	£169
HD DA 35mm F2.8 Macro Limited	£565	24-70/2.8 IF EX DG HSM	£599	45mm F1.8 Lens	£219
HD DA 40mm F2.8 Limited	£379	24-105/4 DG OS HSM 'A'	£699	60mm F2.8 Macro Lens	£369
HD DA 70mm F2.4 Limited	£509	30/1.4 DC HSM 'A'	£379	75mm F1.8 Lens	£699
HD DA 55-300mm F4-5.8 WR	£399	35/1.4 DC HSM 'A'	£619	75-300mm F4.8-6.7 II Lens	£379
HD DA 560mm F5.6 AW	£5450	50/1.4 EX DG HSM	£329		
10-17mm F3.5-4.5 Fisheye	£399	50/2.8 Macro EX DG	£249		
12-24mm F4 Lens	£739	50-150/2.8 APO EX DC OS HSM	£729		
17-70mm F4 SDM	£489	50-500/4.5-6.3 DG OS HSM	£999		
18-270mm F3.5-6.3 SDM	£449	70-200/2.8 EX DG OS HSM	£799		
35mm F2.4	£149	70-300/4.5-6.3 DG Macro	£599		
50mm F1.8	£119	70/2.8 EX DG Macro	£349		
50mm F2.8 Macro	£399	85/1.4 EX DG HSM	£649		
50-200mm F4-5.6 DAL WR (stacked)	£149	105/2.8 EX Macro DG OS HSM	£399		
55-300mm F4-5.8	£229	120-300/2.8 EX DG OS HSM 'S'	£2599		
100mm F2.8 WR Macro	£529	120-400/4.5-5.6 APO OS HSM	£629		
FA 31mm F1.8 Limited	£929	150/2.8 APO Macro DG OS HSM	£689		
FA 35mm F2	£399	150-500/5.6-6.3 APO DG OS	£699		
FA 43mm F1.9 Limited	£599	180/2.8 APO Macro DG OS HSM	£1199		
FA 50mm F1.4	£319				
FA 77mm F1.8 Limited	£829	EF 610 DG Flash	£99		
		EF 610 DG Super Flash	£175		



Nikon D4800

IN STOCK



Nikon D610

IN STOCK

Nikon
10-24/3.5-4.5 AF-S DX
105/2.8G AF-S VR Macro
14-24/2.8
16-35/4G VR AF-S
16-85/3.5-5.6 VR AF-S DX
18-105/3.5-5.6G AF-S VR
18-140/3.5-5.6G AF-S VR
18-200/3.5-5.6 VR II AF-S DX
18-300/3.5-5.6 VR AF-S DX
18-55/3.5-5.6G AF-S VR
24/1.4G AF-S ED
24-70/2.8G AF-S ED
24-120/4G AF-S VR IF
28-300/3.5-5.6G ED VR AF-S
35/1.4G AF-S
35/1.8G AF-S
40/2.8G Micro AF-S DX
50/1.4G AF-S
50/1.8 D
50/1.8G AF-S
55-200/4.5-6.3G AF-S DX VR
55-300/4.5-6.3G ED VR AF-S DX
60/2.8 AF-S Micro
70-200/2.8G ED VR II AF-S
70-300/4.5-5.6G AF-S VR
85/1.4G AF-S
85/1.8G AF-S
85/3.5G ED VR AF-S DX Micro
SB 700 Flash
SB 910 Flash

Nikon
£639
£619
£1299
£829
£439
£175
£499
£589
£679
£119
£1499
£1235
£429
£819
£641
£1399
£149
£149
£185
£279
£114
£159
£179
£239
£389
£1575
£399
£1199
£375
£229
£339



Panasonic GX7

From £689



Panasonic G6

From £419



Panasonic G5

with 14-42mm ONLY £289



OLYMPUS E-PM2

From £299



OLYMPUS E-PL5

From £399



OLYMPUS E-P5

From £779



OLYMPUS OM-D E-M5

FROM £729



Digital Photography

CANON EOS 70 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED	£595.00
CANON EOS 50 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED	£445.00
CANON EOS 50 BODY COMPLETE WITH BATT & CHGR...	EXC++	£375.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED	£199.00
CANON EOS 500 COMPLETE WITH ALL ACCESSORIES...	MINT-BOXED	£399.00
CANON EOS 4000 COMPLETE CANON 18-55 MKII + ACCS...	MINT-BOXED	£189.00
CANON EOS 4000 COMPLETE WITH ACCESSORIES...	MINT-BOXED	£145.00
CANON EOS 4000 + GRIP WITH N-CAD BATT + CHGR...	EXC++	£165.00
CANON EOS 1000D BODY WITH CANON 18-55 LENS...	MINT	£175.00
CANON POWERSHOT G9 + BATTERY AND CHARGER...	MINT	£149.00
CANON S80 EX SPEEDLIGHT...	EXC++	£79.00
CANON 420 EX SPEEDLIGHT...	MINT-BOXED	£35.00
CANON 430 EX II SPEEDLIGHT MK II...	MINT-BOXED	£169.00
CANON 550 EX SPEEDLIGHT...	MINT-BOXED	£199.00
CANON 580 EX MKII SPEEDLIGHT...	MINT-BOXED	£279.00
SIGMA EM-140 DG E0-ETTL MK II MACRO FLASH...	MINT-BOXED	£279.00
CANON BG-E1 BATT GRIP FOR EOS 300D...	MINT-BOXED	£35.00
CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D...	MINT	£49.00
CANON BG-E3 BATT GRIP FOR EOS 35D/40D...	MINT-BOXED	£39.00
CANON BG-E4 BATT GRIP FOR EOS SD etc...	MINT-BOXED	£89.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER...	MINT-BOXED	£129.00
CONTAX SL 300R TP COMPACT DIGITAL COMPLETE...	MINT-BOXED	£129.00
FUJI X10 COMPLETE WITH CASE...	MINT-BOXED	£275.00
FUJI 18mm f2 FUJINON FOR X MOUNT FUJI...	MINT	£319.00
NIKON D800 BODY COMPLETE ONLY 160 ACTUATIONS...	MINT-BOXED	£1,595.00
NIKON D7000 BODY COMP...	MINT	£699.00

WITH ALL ACCESSORIES...	MINT BOXED	AS NEW	£469.00
NIKON D300S BODY COMP WITH ALL ACCESSORIES...	EXC++	BOXED	£495.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES...	MINT-BOXED		£375.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS...	MINT-BOXED		£199.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS...	EXC++	BOXED	£189.00
NIKON D3000 BODY COMPLETE WITH ACCESSORIES...	MINT-BOXED		£149.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS...	MINT		£199.00
NIKON D80 BODY COMPLETE WITH ACCESS...	EXC++		£159.00
NIKON D70 BODY COMP WITH NIK 18-70 AFS LENS...	MINT-BOXED		£275.00
NIKON D70 BODY COMPLETE WITH ACCESSORIES...	MINT-BOXED		£165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESSORIES...	MINT-BOXED		£165.00
NIKON D40 BODY WITH NIKON 18-55 MKII + ACCESS...	MINT-BOXED		£179.00
NIKON J1 COMPLETE WITH 10 - 30 LENS & CHARGER...	MINT		£459.00
NIKON MB-D10 BATTERY GRIP FOR D300/D300S/700...	EXC++		£145.00
NIKON MB-D20 BATT GRIP FOR NIKON D200...	MINT-BOXED		£75.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90...	EXC++		£50.00
NIKON SB600 DX SPEEDLIGHT COMPLETE...	MINT-BOXED		£59.00
NIKON SB600 SPEEDLIGHT + CASE...	MINT-CASED		£175.00
NIKON SB600 SPEEDLIGHT...	MINT-BOXED		£195.00
SIGMA 14 DG MACRO FLASH ITTL FOR NIKON...	MINT-BOXED		£245.00
SIGMA EF-530 DG ST ELECTRONIC FLASH III NIKON FIT...	MINT-BOXED		£75.00
NIKON SC 29 TTL REMOTE CORD...	MINT		£49.00
SIGMA 10-20mm f4.5 DC EX HSM FOR OLYMPUS 4/3rds...	MINT-BOXED		£289.00
OLYMPUS E1 WITH 14-54 OLYMPUS LENS...	MINT		£145.00
OLYMPUS 40 - 150mm f3.5 ZUIKO...	MINT		£59.00

MICRO 4/3rds...	MINT	AS NEW	£165.00
PANASONIC LUMIX DMC-G5 COMPLETELY AS NEW LATEST...	MINT-BOXED		£375.00
PANASONIC DMC-GH2 BODY BLACK...	MINT-BOXED		£595.00
PANASONIC LUMIX DMC-G2 BODY & CHARGER...	MINT		£199.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED		£189.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES...	MINT		£99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED		£145.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENS...	MINT-BOXED		£225.00
PANASONIC 45 - 150mm f4.5 ASPH OIS MICRO 4/3RDS...	MINT-BOXED		£125.00
PANASONIC 45 - 200mm f4.5 LUMIX VARIO MICRO 4/3rds...	MINT-BOXED		£185.00
PANASONIC 100 - 300mm f4.5 LUMIX G MICRO 4/3rds...	MINT-CASED		£329.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS & NEW...	MINT-BOXED		£129.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC...	MINT		£299.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS...	MINT-BOXED		£49.00
SIGMA 18 - 200mm f3.5 DC SLD GLASS FOR SONY...	MINT-BOXED		£125.00
SONY ALPHA HVL-F36AM FLASH GUN...	MINT-CASED		£145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	EXC++	£199.00
CANON EOS 1N DP BODY	MINT-BOXED	
CANON EOS 1 BODY	EXC++	£115.00
CANON EOS 3 BODY	EXC++	£125.00
CANON EOS 5 BODY	EXC++	£59.00
CANON 20 - 35mm f2.8 USM 'L'	MINT	£575.00
CANON 24 - 70mm f2.8 USM 'L' MK1 + HOOD	MINT-CASED	£799.00
CANON 24 - 105mm f4 USM 'L' IS + HOYA PRO FILT	MINT-BOXED	£599.00
CANON 70 - 200mm f4 USM 'L'	MINT-BOXED	£445.00
CANON 70 - 200mm f4 USM 'L' IMAGE STABILIZER	MINT-BOXED	£789.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS	MINT-BOXED	£599.00
CANON 100 - 400mm f4.5 f5.6 USM 'L' IMAGE STABILIZER	MINT-BOXED	£895.00
CANON 200mm f2.8 USM 'L' MK II WITH HOOD	MINT	£499.00
CANON TRIPOD MOUNT RING FOR 200mm f2.8	MINT	£79.00
CANON 40mm f2.8 STM LENS	MINT-BOXED	£139.00
CANON 50mm f1.8 MARK I (VERY RARE NOW)	MINT	£175.00
CANON 50mm f1.8 F4.5 USM	MINT-BOXED	£225.00
CANON 60mm f2.8 EF USM MACRO	MINT	AS NEW £295.00
CANON 100mm f2.8 USM MACRO + HOYA UV FILTER	MINT-BOXED	£259.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER	MINT-BOXED	£575.00
CANON 17 - 85mm f4.5 IMAGE STABILIZER	MINT	£189.00
CANON 18 - 55mm f3.5 f6 MK II	MINT	£59.00
CANON 18 - 55mm f3.5 f6 IS MK II IMAGE STABILIZER	MINT	£99.00
CANON 20 - 35mm f3.5 f4.5 USM	MINT	£175.00
CANON 28 - 80mm f3.5 f4.5 USM MK V	MINT	£49.00
CANON 28 - 90mm f4.5 USM	MINT	£59.00
CANON 28 - 105mm f3.5 f4.5 USM	MINT	£125.00
CANON 28 - 135mm f3.5 f5.6 USM IMAGE STABILIZER	MINT	£275.00
CANON 35 - 80mm f4.5 EF MKII	MINT	£99.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS	MINT-BOXED	£599.00
CANON 75 - 300mm f4.5 USM IMAGE STABILIZER	MINT-BOXED	£199.00
CANON 75 - 300mm f4.5 f6 + HOOD	MINT	£89.00
CANON 75 - 300mm f4.5 f6 MK II	MINT-BOXED	£99.00

CANON 75 - 300mm f4.5 f5.6 USM MK II	MINT	£125.00
CANON 52mm CLOSE UP LENS TYPE 25D	MINT	BOXED £49.00
KENCO DG CANON FIT TUBE SET 12.20.36mm	MINT	BOXED £99.00
CANON EF 1.4x EXTENDER MK I	MINT	£179.00
CANON EF 2.0x EXTENDER MK I	MINT	CASED £199.00
KENCO TELEPLUS PRO 300 DGI 1.4 TELECONVERTER	MINT	BOXED £189.00
KENCO TELEPLUS PRO 300 DGI 2.0 TELECONVERTER	MINT	BOXED £165.00
TELEPLUS MK7 ELEMENT 2x TELECONVERTER	MINT	£89.00
CANON 540 EZ FLASH + INST	MINT	BOXED £69.00
CANON 540 EZ FLASH + INST	MINT	CASED £59.00
CANON 420 EZ FLASH	MINT	CASED £39.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER	MINT	BOXED £129.00
CANON ANGLE FINDER B	MINT	BOXED £79.00
CANON ANGLE FINDER C	MINT	CASED £125.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT	£115.00
CANON PB-E1 BOOSTER FOR EOS 103 etc	MINT	£89.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT	CASED £495.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM	MINT	BOXED £349.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT	BOXED £375.00
SIGMA 105mm f2.8 EX DG MACRO	MINT	BOXED £345.00
SUPERB SHARP LENS	MINT	BOXED £295.00
SIGMA 400mm f5.6 APO MACRO DIGITAL COMPATIBLE	MINT	CASED £295.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG	MINT	BOXED £249.00
SIGMA 70 - 300mm f4.5 f6 APO MACRO + HOOD	MINT	£59.00
SIGMA 170 - 500mm f5.6 APO COMP WITH HOOD	MINT	BOXED £385.00
TAMRON 10 - 24mm f3.5 f4.5 Di II LD AF SP ASPHERIC	MINT	BOXED £279.00
TAMRON 28 - 75mm f2.8 XR Di LD ASPHERIC (LATEST)	MINT	BOXED £245.00
TAMRON 55 - 200mm f4.5 f6 LD MACRO Di II	MINT	BOXED £65.00
TOKINA 10 - 17mm f3.5 f4.5 AT-X DX LENS (LATEST)	MINT	£345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC	MINT	BOXED NEW £995.00
ED		
CANON AUTO BELLOWS FD	MINT	£69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT-	£175.00
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT-CASED	£399.00
CONTAX 21mm f2.8 BIGON T 'T' WITH FILTER & FINDER	MINT-CASED	£95.00
CONTAX 90mm f2.8 SONNAR 'S' + HOOD + FILTER, CAP	MINT	£199.00
CONTAX 90mm f2.8 SONNAR 'S' + HOOD	MINT-BOXED	£219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED	£65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-CASED	£99.00
CONTAX GDI DATABASE FOR CONTAX T3	MINT-BOXED	£69.00
CONTAX SA-2 FLASH ADAPTOR	MINT	£55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT	£399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++BOXED	£199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT	£65.00
CONTAX 28mm f2.8 DISTAGON T 'MM'	MINT-BOXED	£285.00
CONTAX 45mm f2.8 TESSAR T 'PANCAKE LENS + HOOD	MINT	£225.00
CONTAX 50mm f1.7 PLANAR AE	MINT	£125.00
CONTAX 85mm f1.4 PLANAR MM	MINT	£425.00
CONTAX 135mm f2.8 SONNAR T 'MM'	EXC++BOXED	£195.00
CONTAX 35 - 70mm f3.4 VARIO SONNAR	MINT-BOXED	£289.00
CONTAX TLA 280 FLASH	MINT	£295.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED	£295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE	MINT-BOXED	£1,399.00
LEICA M-P 70TH ANNIVERSARY 1913-1983	MINT-BOXED	£1,195.00
LEICA M P BLACK BODY	MINT-BOXED	£995.00
LEICA M3 SW COMPLETE WITH ER CASE	EXC++	£675.00
LEICA M6s BODY SER NO 126599 CIRCA 1970	MINT	£575.00
LEICA M6a BODY SER NO 141110XCIRCA 1975-76	EXC++	£475.00
LEICA II BODY SER NO 18196X C1945 NEEDS SERVICE	EXC++	£179.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT	£795.00
LEICA CL BODY	MINT	£495.00
MINOLTA CLE WITH 40mm f2.8 ROKKOR	EXC++	£499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++	£385.00
VOIGTLANDER 28mm f1.9 WITH M RING	MINT	£385.00
LEICA 50mm f1.5 SUMMARIT M WITH RARE XHOONS HOOD	MINT	£495.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	EXC++	£595.00
LEICA 50mm f2.5 SUMMARIT M 6 BIT LATEST	MINT-BOXED	£765.00
LEICA 90mm f2 SUMMICRON BLACK (BUILT IN HOOD)	MINT-BOXED	£995.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT	£875.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++	IN KEEPER
LEICA 90mm f4 ELMAR + HOOD	MINT	£395.00
LEICA 135mm f4.5 Hektor + HOOD M MOUNT	EXC++	£399.00
LEICA 135mm f4.5 Hektor IN KEEPER	EXC++	£199.00
LEICA 90mm f4 ELMAR BLACK SCREW	MINT	£145.00
LEICA 135mm f4.5 Hektor + HOOD SCREW	MINT-BOXED	£145.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED	£195.00
LEICA RS BODY BLACK	MINT	£299.00
LEICA FLEX SLR BODY CHROME	MINT-BOXED	£299.00
LEICA 28 - 70mm f3.5 f4.5 R VARIO ELMAR ROM LENS	MINT-BOXED	£565.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++	£345.00
LEICA MOTOR WINDER AND STRAP FOR R6 etc	MINT-BOXED	£145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT	£99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT-CASED	£125.00
SWAROVSKI 8x 50 SCL 'B' BINOCULARS WITH CASE	MINT-BOXED	£699.00
SWAROVSKI 8x30 WB SCL BINOCULARS WITH CASE	MINT-CASED	£469.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK LENS & WLF + GRIP...	EXC++	£169.00
BRONICA ETRS COMPLETE WITH 75mm Elil + 120 BACK...	EXC++	£175.00
BRONICA 50mm f2.8 ZENZANON MC...	EXC++	£99.00
BRONICA 150mm f3.5 ZENZANON E MC...	MINT-BOXED	£99.00
BRONICA 150mm f3.5 ZENZANON E MC...	MINT	£99.00
BRONICA 150mm f4 E...	MINT	£299.00
BRONICA ETRS 120 BACK...	MINT	£79.00
BRONICA ETRSETRS POLAROID BACK...	MINT	£69.00
BRONICA AEI METERED PRISM...	EXC++	£75.00
BRONICA PLAIN PRISM FOR ETRSETRS...	EXC++	£59.00
BRONICA MOTOR WINDER E...	EXC++	£99.00
BRONICA 150mm f3.5 ZENZANON S...	MINT	£165.00
BRONICA SDA + 80mm f2.8 S. PRISM FOR BACK, GRIP...	MINT-EXC++	£395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ...	MINT-CASED	£145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ...	MINT-CASED	£365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ...	MINT-CASED	£145.00
BRONICA SDA1 120 MAGAZINE BACK...	EXC++	£45.00
BRONICA SDA/IM POLAROID MAGAZINE BACK...	MINT-BOXED	£69.00

BRONICA 135W BACK FOR SQ VERY RARE...	EXC++	£165.00
FUJI 645 WIDE S PROFESSIONAL WIDE 60...	MINT-CASED	£395.00
FUJI GW 690 MK III PROFESSIONAL...	MINT-BOXED	£599.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS...	MINT-BOXED	£675.00
MAMIYA 6 BODY WITH 50mm f4 'G' FOR 6 + HOOD, FILT...	MINT	£1,265.00
MAMIYA 150mm f4.5 'G' WITH HOOD...	MINT	£365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II...	MINT-BOXED	£799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II...	MINT-BOXED	£395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II...	MINT	£425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ...	MINT	£199.00
MAMIYA 250mm f4.5 LENS FOR RZ...	MINT	£195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F...	MINT	£299.00
MAMIYA 210mm f4 SEKOR C FOR 645...	MINT-CASED	£195.00
MAMIYA 180mm f4.5 SEKOR FOR RB...	MINT	£169.00
MAMIYA RZ 67 PRO BACK...	MINT	£69.00
MAMIYA 220 BACK FOR RZ 67...	MINT	£95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7...	MINT	£199.00
PENTAX 55mm f2.8 FOR PENTAX 645...	MINT-BOXED	£199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD...	MINT	£199.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MAKRO FOR 6008...	MINT	£575.00
WISTA TYPE 1 4x5 MOUNT ROLL FILM HOLDER FOR 6x7...	MINT-BOXED	£145.00
YASHICAMAT 1246 COMPLETE WITH CASE...	EXC++	£199.00
YASHICAMAT 124G COMPLETE WITH CASE...	MINT	£225.00

Hasselblad

HASSELBLAD 503 Cxi BODY + WLF	MINT	£495.00
HASSELBLAD 500CM + 80mm f2.8 T' + HOOD BLACK	MINT	£675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T' + HOOD	MINT	£695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEPPER	£575.00
HASSELBLAD 500ELIM BODY + A12 BLACK BACK	EXC++	£299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED	£595.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++	£375.00
HASSELBLAD 450A PRO FLASH COMPLETE	MINT BOXED UNUSED	£145.00
HASSELBLAD A12 BACK	EXC++	£99.00
HASSELBLAD C/WINDER + REMOTE	MINT	£298.00
HASSELBLAD PLAIN PRISM	EXC	£75.00
HASSELBLAD PM PRISM	MINT	£199.00
HASSELBLAD 500CM/503 WLF BACK	MINT	£125.00
HASSELBLAD EXTENSION TUBE 1/8" F	MINT	£75.00



Ask the experts at london **camera** exchange

THE UK'S BIGGEST PHOTO SPECIALIST

PART EXCHANGE WELCOME

Upgrading - we want your old camera! It may be worth more than you think! Quality equipment bought outright!



TAMRON AF 70-300MM

F/4-5.6 Di LD MACRO
Light compact telephoto zoom lens with 1:2 macro functionality. Ideal complement to a standard kit lens.

CANON/NIKON FIT

£129.99

ONLY £99.99
WHEN BOUGHT WITH ANY DSLR

TAMRON
5 Year
UK WARRANTY

**SAVE
£30**
when bought with any
DSLR.



TAMRON AF18-270MM

F/3.5-6.3 Di II VC PZD

World's lightest, most compact 15x SLR zoom lens. Piezoelectric motor for superfast & silent autofocus, plus built-in Vibration Compensation (VC).



CANON/NIKON/SONY FIT

£349.99



TAMRON
5 Year
UK WARRANTY

EISA
AWARD
Best
Product
2011-2012
ZOOM LENS
Tamron AF 18-270mm F3.5-6.3 Di II VC PZD

TAMRON SP AF 10-24MM

F/3.5-4.5 Di II LD ASPH

The ultimate extended-range, ultra-wide-angle zoom. Wider and longer than others in its class.

CANON/NIKON FIT

£369.99



TAMRON SP AF 90MM

F/2.8 Di MACRO 1:1

This legendary lens has been available in different improved versions for over 30 years. Offers a 1:1 magnification ratio and an ideal focal length for portraits.

CANON/NIKON FIT

£369.99



TAMRON SP AF 70-300MM

F/4-5.6 Di VC USD

Ideal for sports and wildlife shots. With built-in Vibration Correction (VC) function for super-steady telephoto shots.

CANON/NIKON/SONY FIT

£299.99



TAMRON AF150-600MM

F/5-6.3 VC USD

Capture the power and beauty of wildlife, birds, travel destinations, and exciting sports action close-ups with this high-performance 150-600mm long-range zoom.

CANON/NIKON FIT

£949.99



ARENA PRO

Award-winning LCE exclusive featuring sturdy insulated legs, one-handle head pan + tilt. Extended height 1.59m. Weight 2.5kg. Was £119.99

£99.99

**SAVE
£20**
on previous
price.

**BEST
BUY**



BATH
01225 462234

BRISTOL (BALDWIN ST)
0117 929 1935

BRISTOL (BROADMEAD)
0117 927 6185

CHELTENHAM
01242 519 851

CHESTER
01244 326531

CHESTERFIELD
01246 211891

COLCHESTER
01206 573444

DERBY
01332 348644

EXETER
01392 279024

FAREHAM
01329 236441

GLOUCESTER
01452 304513

GUILDFORD
01483 504040

LEAMINGTON
01926 886166

LINCOLN (HIGH ST)
01522 528577

LINCOLN (SILVER ST)
01522 514131

LONDON (STRAND)
0207 3790200

MANCHESTER
0161 834 7500

NORWICH
01603 612537

NOTTINGHAM
0115 941 7486

PLYMOUTH
01752 664894

PORTSMOUTH
023 9283 9933

READING
0118 9592149

SALISBURY
01722 335436

SOUTHAMPTON (CIVIC CTR)
023 8033 1720

SOUTHAMPTON (HIGH ST)
023 8022 1597

TAUNTON
01823 259955

WINCHESTER
01962 866203

WORCESTER
01905 22314

OPENING TIMES:
Monday—Saturday
9am—5:30pm

Selected stores open Sunday
— please check for details.

28 BRANCHES NATIONWIDE

UK MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

www.LCEgroup.co.uk





CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

Canon EOS 6D

Experience full-frame shooting in a

tough compact body
Take a fresh perspective with the full frame EOS 6D. Its 20.2 megapixel full-frame sensor is the ideal choice for portraiture, travel and landscape shooting, with its precise control over depth of field and wide choice of wide-angle EF lenses.



Body SRP £1,799.99
Lens sold separately

In stock from **£1,379.00**
Purchase the EOS 6D, and receive a **FREE SanDisk 64GB Extreme Plus SDHC card & Canon LP-E6 battery**

Canon EOS 700D

Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



Body SRP £743.99
Lens sold separately

In stock from **£439.00***
*Price includes £50 cashback. You pay £489.00 and claim £50 back from Canon. Offer ends 07.05.14

Canon EOS 70D

Capture the moment at seven frames per second.

Capture stunning stills and Full-HD movies with the high performance EOS 70D, featuring 7fps full resolution shooting, an advanced 19-point AF system and Canon's unique Dual Pixel CMOS AF technology.



EOS 70D Body Only
SRP £1,079.99

In stock from **£858.00**
Purchase the EOS 70D, and receive a **FREE SanDisk 32GB Extreme Pro SDHC card & Canon 300EG Bag**

Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£239.00**
EOS 1100D + 18-55 IS II **£299.00**

Add a Canon LP-E10 battery for only **£35.99**

Canon EOS 1200D

- ▶ 18 Megapixel CMOS sensor
- ▶ Simple step-by-step Feature Guide & EOS Companion app
- ▶ 3.0" LCD Screen
- ▶ Full HD movies



EOS 1200D Body Only **£349.99**
EOS 1200D + 18-55 IS II **£449.99**

PRE-ORDER and receive a **FREE Lexar 16GB Pro SD card & Interceptor Messenger Bag** worth £78.99

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£359.00**
EOS 600D + 18-55 IS II **£409.00**

Purchase the EOS 600D and receive a **FREE Manfrotto MK3935-PD tripod & 16GB SDHC Card!**

Canon EOS 100D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer



EOS 100D Body Only **£399.00**
EOS 100D + 18-55 IS STM **£479.00**

Add a Canon LP-E12 battery for only **£46.00**

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,029.00**
EOS 7D + 17-40 f/4 **£1,638.00**

Purchase the EOS 7D between 01.03.14 & 07.05.14 and claim **£100 cashback** from Canon.

Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control



EOS 5D Mk III Body Only **£2,329.00**
EOS 5D III + 24-105 IS USM **£2,899.00**

Purchase the EOS 5D Mark III between 01.03.14 & 07.05.14 and claim **£150 cashback** from Canon.

Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie



EOS-1D X Body Only **£4,845.00**
See web for more info

Add a Canon LP-E4N battery for only **£139.00**

Canon EOS M

- ▶ 18 Megapixel CMOS sensor
- ▶ Compact body
- ▶ Full HD movies
- ▶ On camera guide
- ▶ 3.0" Touch LCD screen



EOS M + 18-55 IS **£299.00**
See website for special offers on the EOS M!

Add a Acme Mace Union Kit Messenger Matte Black shoulder bag for only **£13.99**

CANON LENSES

14mm f/2.8L II USM £1,898.00	300mm f/2.8L USM IS II £5,329.00	EF-S 18-200mm f/3.5-5.6 IS £410.00
20mm f/2.8 USM £409.00	300mm f/4.0L USM IS £1,169.00	24-70mm f/2.8L II USM £1,799.00
24mm f/1.4L Mk II USM £1,359.00	400mm f/2.8L USM IS II £8,279.00	24-70mm f/4.0L IS USM £1,029.00
24mm f/2.8 IS USM £458.00	400mm f/4.0 DO L USM IS £5,399.00	24-105mm f/4.0L IS USM £819.00
28mm f/1.8 USM £369.00	400mm f/5.6L USM £1,128.00	24-105mm IS (White Box) £609.00
28mm f/2.8 IS USM £419.00	500mm f/4.0L USM IS II £7,759.00	28-135mm f/3.5-5.6 USM IS £379.00
35mm f/1.4L USM £1,158.00	600mm f/4.0L USM IS II £10,479.00	28-300mm f/3.5-5.6L IS USM £2,199.00
35mm f/2.0 IS USM £489.00	800mm f/5.6L IS USM £10,199.00	EF-S 55-250mm f/4-5.6 IS II £299.00
40mm f/2.8 STM £169.00	TSE 17mm f/4.0L £1,959.00	EF-S 55-250mm f/4-5.6 IS STM £315.00
50mm f/1.2 L USM £1,259.00	TSE 24mm f/3.5L II £1,699.00	70-200mm f/2.8L IS II USM £1,949.00
50mm f/1.4 USM £295.00	TSE 45mm f/2.8 £1,129.00	70-200mm f/2.8L USM £1,019.00
50mm f/1.8 II £85.00	TSE 90mm f/2.8 £1,124.00	70-200mm f/4.0L IS USM £979.00
50mm f/2.5 Macro £238.00	8-15mm f/4L Fisheye USM £1,099.00	70-200mm f/4.0L USM £519.00
EF-S 60mm f/2.8 Macro £365.00	EF-S 10-22mm f/3.5-4.5 USM £489.00	70-300mm f/4.0-5.6 IS USM £389.00
MP-E 65mm f/2.8 £853.00	EF-S 15-85mm f/3.5-5.6 IS USM £589.00	70-300mm f/4.0-5.6L IS USM £1,232.00
85mm f/1.2L II USM £1,758.00	16-35mm f/2.8L II USM £1,218.00	70-300mm f/4.5-5.6 DO IS USM £1,138.00
85mm f/1.8 USM £309.00	17-40mm f/4.0L USM £629.00	75-300mm f/4.0-5.6 Mk III £199.00
100mm f/2 USM £349.00	EF-S 17-55mm f/2.8 IS USM £642.00	75-300mm f/4.0-5.6 USM III £209.00
100mm f/2.8 USM Macro £429.00	EF-S 17-85 f/4.0-5.6 IS USM £358.00	100-400mm f/4.5-5.6L USM IS £1,279.00
100mm f/2.8L Macro IS USM £739.00	EF-S 17-85 IS (no packaging) £329.00	200-400mm f/4.0L USM IS £10,499.00
135mm f/2.0L USM £909.00	EF-S 18-55mm f/3.5-5.6 IS II £189.00	1.4x III Extender £409.00
180mm f/3.5L USM Macro £1,273.00	EF-S 18-55mm IS II (no packaging) £85.00	2x III Extender £409.00
200mm f/2.0L IS USM £4,669.00	EF-S 18-135mm IS STM £369.00	EF 12 II Extension Tube £79.99
200mm f/2.8L USM/2 £649.00	18-135mm IS (no packaging) £299.00	EF 25 II Extension Tube £139.99

Cashback available on selected Canon lenses. See www.ParkCameras.com/AP for details.

CANON PRINTERS

Canon PIXMA Pro-100 The printer your images deserve <ul style="list-style-type: none"> ▶ Up to A3+ prints ▶ 8-ink system ▶ Fast printing ▶ Quality grayscale prints Now Only £319.00* Was £562.80 *Price includes £50 cashback from Canon UK if bought before 07.05.14.	Canon PIXMA Pro-10 The printer your images deserve <ul style="list-style-type: none"> ▶ Up to A3+ prints ▶ 10 pigment inks ▶ Wi-Fi certified ▶ Professional colour and mono prints Now Only £424.00* Was £778.80 *Price includes £75 cashback from Canon UK if bought before 07.05.14.	Canon PIXMA Pro-1 The printer your images deserve <ul style="list-style-type: none"> ▶ Up to A3+ prints ▶ 12-ink system ▶ Fast printing ▶ Quality colour & grayscale prints Now Only £545.00* Was £958.80 *Price includes £100 cashback from Canon UK if bought before 07.05.14.
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

CANON COMPACT CAMERAS

Canon IXUS 265 Get close, stay closer with IXUS 16.0 MEGA PIXELS 8x NEW AND DUE MARCH! See website for full details Add a SanDisk 8GB Ultra SD Card & Canon soft case for only £29.99	Canon PowerShot SX700 HS Travel light with a compact 30x zoom 16.1 MEGA PIXELS 30x NEW AND DUE MARCH! See website for full details Add a Canon NB-6LH spare battery for only £39.00 with this camera!	Canon PowerShot SX50 HS Ultra advanced 50x zoom 12.1 MEGA PIXELS 50x Now Only £289.00* SRP £538.80 *Price includes £30 cashback from Canon UK if bought before 07.05.14.
Canon PowerShot S120 Pocketable performance 12.1 MEGA PIXELS 5x Now Only £339.00* SRP £449.99 *Price includes £30 cashback from Canon UK if bought before 07.05.14.	Canon PowerShot G16 The fast, bright expert compact 12.1 MEGA PIXELS 5x Now Only £419.00* SRP £529.99 *Price includes £30 cashback from Canon UK if bought before 07.05.14.	Canon PowerShot G1X Ultra advanced 50x zoom 14.3 MEGA PIXELS 4x Now Only £399.00 SRP £695.99 Add a Canon NB-10L spare battery for only £55.00 with this camera!

Canon EF 8-15mm f/4L Fisheye USM

A zoom lens that offers a unique perspective

Now Only £934.00*
SRP £1,187.99
*Price includes £165 cashback from Canon UK if bought before 07.05.14.

Canon EF 24-70mm f/2.8L II USM

The perfect companion to any full-frame EOS camera

Now Only £1,589.00*
SRP £2,259.99
*Price includes £210 cashback from Canon UK if bought before 07.05.14.

Canon EF 70-200mm f/2.8L IS II USM

An essential telezoom lens for sports, wildlife or portraits

Now Only £1,739.00*
SRP £2,779.99
*Price includes £210 cashback from Canon UK if bought before 07.05.14.

Speedlite 320EX
Now £189.00 SRP £323.99
+ AA Batts & charger for £19.49

Speedlite 600EX-RT
Now £469.00 SRP £815.99
See web for cashback details

MacroLite MR-14EX
Now £429.00 SRP £814.80
+ AA Batts & charger for £19.49

BG-E8 battery grip
Now £124.00 SRP £215.99
For 550D / 600D / 650D / 700D

BG-E11 battery grip
Now £249.00 SRP £329.99
For use with EOS 5D Mark III

BG-E13 battery grip
Now £179.00 SRP £395.99
For use with EOS 6D

Have you visited our London store?
Situating in the centre of London, just off Oxford Street, 2 mins from Tottenham Court Road Tube. Try out the latest Canon gear for yourself, & speak to our expert, friendly staff.

Come & see us in London!

PARKCameras



Visit our stores in Burgess Hill,
West Sussex, or why not visit us
in LONDON!!

See website for directions to both our
state-of-the-art showrooms!

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Df **PROFESSIONAL**

In stock at only
£2,699.00*

16.2 MEGA PIXELS 3.2" Screen Wi-Fi 5 FPS 1080p FULL HD FULL FRAME SD card

D3300 **Nikon**

In stock from
only **£499.00***

24.2 MEGA PIXELS 3.0" Screen GUIDE MODE 5 FPS 1080p FULL HD SD card

Nikon D7000 **Nikon D7100**

Body Only + 18-105 VR **£579.00** **£719.00**

Add a Nikon EN-EL15 battery for only £57 with the Nikon D7000.

In stock from **£739.00***
See website for full details
*Price includes £100 cashback from Nikon UK if bought before 28.03.14

Nikon D3200

24.2 MEGA PIXELS 1080p 4 FPS

Body Only + 18-55 VR **£329.00** **£369.00**

Learn more about your Nikon D3200 with an Expanded Guide - Only £14.99

Nikon D5200

24.1 MEGA PIXELS 1080p FULL HD

Body Only + 18-55 VR **£508.00** **£549.00**

The Nikon D5200 is also available in Red or Bronze! See our website for details.

Nikon D800

36.3 MEGA PIXELS FULL FRAME

Body Only + SB-910 Flash **£1,999.00** **See web**

Add a Nikon CF-DC4 semi soft case for only £119 with the Nikon D800.

NIKON LENSES

Cashback available on selected Nikon lenses. See www.ParkCameras.com/AP for details.

AF-G 10.5mm f/2.8 ED DX £489.00	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 16-85mm f/3.5-5.6 DX VR £435.00
AF-D 14mm f/2.8D £1,099.00	AF-D 85mm f/1.8D £299.00	AF-S 17-35mm f/2.8 IF ED £1,499.00
AF-D 16mm f/2.8D Fisheye £625.00	AF-S 85mm f/1.8G £379.00	AF-S 17-55mm f/2.8G IF ED £1,049.00
AF-D 20mm f/2.8 £463.00	AF-S 85mm f/1.4G £1,179.00	AF-S 18-35mm f/3.5-5.6 G ED See web
AF-D 24mm f/2.8D £369.00	AF-S 105mm f/2.8G VR IF ED £619.00	AF-S DX 18-55 f/3.5-5.6G II £127.00
AF-S 24mm f/1.4G ED £1,469.00	PC-E 85mm f/2.8D ED £1,299.00	AF-S 18-105mm f/3.5-5.6G VR £234.00
PC-E 24mm f/3.5D ED £1,465.00	AF-DC 105mm f/2.8 Nikkor £805.00	AF-S 18-200mm ED DX VR II £584.00
AF-D 28mm f/2.8 £245.00	AF-D 180mm f/2.8 IF ED £695.00	AF-S 18-300mm ED VR DX £679.00
AF-S 28mm f/1.8G £499.00	AF-D 200mm f/4D IF ED £1,179.00	AF-S 24-70mm f/2.8G ED £1,245.00
AF-S 35mm f/1.4G £1,299.00	AF-S 200mm f/2G ED VR II £4,099.00	AF-D 24-85mm f/2.8-4 £549.00
35mm f2 AF Nikkor D £259.00	AF-S 300mm f/2.8G ED VR II £4,045.00	AF-S 24-85mm f/3.5-4.5 ED VR £379.00
35mm f/1.8 AF-S DX £149.00	AF-S 300mm f/4D IF ED £1,029.00	AF-S 24-120mm f/4G ED VR £810.00
AF-S 40mm f/2.8G ED Micro £179.00	AF-S 400mm f/2.8G ED VR £6,589.00	AF-S 28-300mm ED VR £659.00
PC-E 45mm f/2.8D ED £1,393.00	AF-S 500mm f/4G ED VR £5,849.00	AF-S 55-200mm f/4-5.6G £199.00
AF 50mm f/1.4D £244.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S 55-200mm f/4-5.6 VR £199.00
AF-S 50mm f/1.4G £279.00	AF-S 800mm f/5.6E FL ED VR See web	AF-DX 55-300mm VR £259.00
AF-D 50mm f/1.8 £112.00	AF-S 10-24mm f/3.5-4.5G DX £639.00	AF-S 70-200mm f/2.8 VR II £1,609.00
AF-S 50mm f/1.8G £149.00	AF-S DX 12-24mm f/4G IF ED £839.00	AF-S 70-200mm f/4.0 VR £999.00
AF-S 58mm f/1.4G New See Web	AF-S 14-24mm f/2.8G ED £1,315.00	AF-S 70-300mm IF ED VR £439.00
AF-S 60mm f/2.8G Micro ED £409.00	AF-S 16-35mm f/4G ED VR £829.00	AF-D 80-400mm ED VR £939.00

For the Nikon 1 range of cameras and lenses, including the new AW1 and NIKKOR AW 10mm f/2.8 visit us in store, or see our website

a7R **SONY**

In stock at only
£1,689.00

36.4 MEGA PIXELS 3.0" Screen FULL FRAME SD card 1080p FULL HD Wi-Fi

Join us at our London store on **Saturday 29th March 2014**, where we'll have a special seminar on the Sony A7 & A7R. Book your **FREE** place at www.ParkCameras.com/Events.

Sony a3000 + 18-55mm

20.1 MEGA PIXELS 2.5 FPS

In stock from **£249.00!**
See website for full details
See the range of Sony E-mount lenses available on our website

Sony a6000 + 18-55mm

24.3 MEGA PIXELS Wi-Fi

NEW AND DUE APRIL!
See website for full details
Add a Sony NP-FW50 spare battery for only £64.99 with the Sony a6000

Sony Cyber-shot™ DSC-QX100 and DSC-QX10 lens-style cameras

Turn your smartphone into a power-packed specialist camera

From only £149.00

Sony NEX-7

24.3 MEGA PIXELS 10 FPS

SPECIAL PRICE!
NEX-7 body + 18-55mm **£689.00***
See Web
Add a SanDisk 16GB Ultra SDHC card for only £12.99 with the Sony NEX-7

OLYMPUS OM-D

Due March 2014

16.1 MEGA PIXELS 3.0" Screen Wi-Fi 1080p FULL HD SD card

SUPPLIED WITH THE NEW ULTRA SLIM 14-42MM LENS

Want a preview of the OM-D E-M10? Visit our website and watch our short introductory video

Olympus OM-D E-M5

16.1 MEGA PIXELS 9 FPS

Body Only + 12-50mm **£749.00** **£899.00**

Claim a **FREE 45mm f/1.8 lens worth £279.99** from Olympus. See web

Olympus OM-D E-M1

16.3 MEGA PIXELS 1080p FULL HD SD card

Body Only + 12-50mm **£1,299.00** **£1,499.00**

£100 accessory cashback when you buy an OM-D E-M1. See web for details

Olympus PEN E-PL5

16.1 MEGA PIXELS

+14-42mm II Twin lens kit **£449.00** **£589.00**

Add a VF-4 digital viewfinder for only £239 with the PEN E-PL5

Olympus PEN E-P5

16.1 MEGA PIXELS Wi-Fi

Body Only + 14-42mm **£799.00** **£899.00**

Add an Olympus BLN-1 spare battery for only £54 with the PEN E-P5

Visit www.ParkCameras.com/AP for even more Olympus!

LUMIX GH4 **Panasonic**

16.0 MEGA PIXELS 3.0" Screen Wi-Fi 4K VIDEO SD card

Pre-order for earliest UK delivery

Want a preview of the Panasonic-GH4? Visit our website and watch our interview with former editor of the AP, Damien Demolder.

Olympus 12-40mm f/2.8 Pro

• Constant aperture of f/2.8
• Best edge-to-corner sharpness

NOW IN STOCK!!
See website for full details
Add a Hoya 62mm Pro 1-D UV Filter for only £31 with the Olympus 12-40mm

Olympus CS-425F

Soft camera case

• Suitable for OM-D E-M1
• Water-resistant nylon

Our Price £64.99
See website for full details
Not the case for your visit to store or online for a wide range of cases

OLYMPUS LENSES

8mm f/3.5 ED Fisheye	£714.99
25mm f/2.8 Pancake Lens	£208.99
35mm f/3.5 Macro	£199.99
50mm f/2.0 ED Macro	£569.00
150mm f/2.0 ED	£1,999.00
300mm f/2.8 ED	£5,799.00
7-14mm f/4.0	£1,449.00
9-18mm f/4.0-5.6 4/3	£479.00
11-22mm f/2.8-3.5	£699.00
12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f3.5-5.6 ED Mk II	£216.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f/2.0	£1,999.00
40-150mm f/4.0-5.6 ED MKII	£229.00
50-200mm f/2.8-3.5 ED SWD	£979.00
70-300mm f/4.0-5.6 ED	£329.00
90-250mm f/2.8	£4,699.00

For even more Olympus lenses at **LOW PRICES**, visit our website

Panasonic LUMIX GM1

16.0 MEGA PIXELS Wi-Fi

In stock from **£599.00!**
See website for full details
Add Adobe Photoshop Lightroom 5 for only £79 with the DMC-GM1

Panasonic LUMIX GX7

16.0 MEGA PIXELS 3.0" Screen **£100 cashback**

In stock from **£689.00!**
See website for full details
Purchase before 30.04.2014 and receive **£100 cashback**. See web

Panasonic LUMIX GF6

16.0 MEGA PIXELS Wi-Fi

+14-42mm Twin lens kit **£339.00** **£529.00**

Add an Acme Made Union Messenger bag for only £13 with the DMC-GF6

Panasonic LUMIX G6

16.0 MEGA PIXELS Wi-Fi

Body Only + 14-42mm **£449.00** **£529.00**

Add a Panasonic FL390LE flash for only £250 with the DMC-G6

Panasonic LUMIX GH3

16.2 MEGA PIXELS Wi-Fi

Body Only + 14-140mm **£829.00** **£1,249.00**

Add a Panasonic BGGH3 grip and BLF19E battery for only £282.99

Visit us in store and try out the range of cameras & lenses!

GoPro Hero 3: Silver Edition

Be a HERO.

The HERO3 Silver Edition is a compact, lightweight camera that can be used anywhere. Wearable, gear-mountable and waterproof to 60m, it can capture stunning HD footage plus 11 megapixel stills at up to 10 frames per second.

In stock at only £199.00
See website for full details

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS
& LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our stores in LONDON or WEST SUSSEX, bring your own DSLR, and test out a Sigma lens!

Sigma 35mm
f/1.4 DG HSM



Sigma 18-35mm
f/1.8 DC HSM



Sigma 24-105mm
f/4.0 DG OS HSM F



NEW!

Sigma 19mm
f/2.8 DN | A



Sigma 30mm
f/2.8 DN | A



Sigma 60mm
f/2.8 DN | A



Available in Canon, Nikon, Pentax, Sony & Sigma fits

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Available in Canon, Nikon, Sony & Sigma fits

Available in Micro 4/3 and Sony E-Mount

Available in Micro 4/3 and Sony E-Mount

Available in Micro 4/3 and Sony E-Mount

Our Price £669.00
See website for full details
Add a Sigma 67mm DG MC UV filter for **only £39** with this lens

Our Price £649.00
See website for full details
Add a Sigma 72mm DG MC UV filter for **only £29** with this lens

Our Price £689.00
See website for full details
Add a Sigma 82mm DG MC UV filter for **only £59** with this lens

Our Price £189.00
See website for full details
Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Our Price £189.00
See website for full details
Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Our Price £189.00
See website for full details
Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Sigma 120-300mm
f/2.8 DG OS HSM | S



Sigma 150-500mm
f/5.0-6.3 APO DG OS HSM



Sigma USB Dock
Update lens firmware



Available in Canon, Nikon, Sony & Sigma fits

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Available in Canon, Nikon, Sony & Sigma fits

Our Price £2,799.00
See website for full details
Add a Sigma 105mm DG MC UV filter for **only £119** with this lens

Our Price £649.00
See website for full details
*Price includes **£100 cashback** from Sigma UK if bought before 30.06.14

Our Price £39.99
See website for full details
Designed for use with the Contemporary, Art and Sports lenses

Sigma SD1 Merrill



Sigma DP3 Merrill



46.0 MEGA PIXELS
3.0" Screen
MAG ALLOY BODY
5 FPS
CF card

46.0 MEGA PIXELS
3.0" Screen
50MM F2.8 LENS
7 FPS
SD card

Body Only **£799.00** + 17-50 OS **£999.99**
Add a Sandisk 16GB Extreme Pro C/F card for **only £79** with the Sigma SD1

Speak to one of our team about this camera on **01444 23 70 60**

DP3 Merrill + Lens Hood **£649.99** **£668.99**
Add a Sandisk 16GB Extreme Pro SD card for **only £37** with the Sigma DP3

Speak to one of our team about this camera on **01444 23 70 60**

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

Samsung NX30



Samsung GALAXY NX



20.3 MEGA PIXELS
3.0" Screen
9 FPS
Wi-Fi
1080p FULL HD
SD card

20.3 MEGA PIXELS
Wi-Fi

NEW AND COMING SOON!
See website for full details
See our website for the **NEW** Samsung 16-50mm f/3.5-3.6 Power Zoom and Samsung 16-50mm f/2.8-2.8 ED OIS lenses

Our Price £1,249.00
See website for full details
Comes supplied with **FREE Adobe Lightroom 5!**

Samsung Galaxy Camera 2



Samsung NX300



16.3 MEGA PIXELS
21x
Wi-Fi

20.3 MEGA PIXELS
Wi-Fi

NEW & COMING SOON!
See website for full details
Add a Fujifilm 16GB Micro SD card for **only £10** with the Galaxy Camera 2

Our Price £395.00*
See website for full details
Price includes **£30 cashback**. You pay £425 and claim £30 from Samsung

Samsung NX1000



20.3 MEGA PIXELS
Wi-Fi

Our Price £239.00
See website for full details
Add Adobe Photoshop Elements 12 for **only £49** with the NX1000

Fujifilm X-E1



Fujifilm X-Pro 1 + 18mm



Fujifilm X-T1



16.3 MEGA PIXELS
FUJIFILM X-MOUNT
1080p FULL HD

16.3 MEGA PIXELS
1080p FULL HD
FREE lens!

16.3 MEGA PIXELS
1080p FULL HD
NEW!

Body Only **£549.00** + 18-55mm **£819.00**
Add a Fujifilm HG-XE1 hand grip for **only £69** with the Fujifilm X-E1

In stock for £899.00!
See website for full details
Purchase before 31.01.14 & claim a **FREE 27mm, 35mm or 60mm lens!**

In stock from £1,049.00!
See website for full details
Add a Fujifilm NP-W126 spare battery for **only £59** with the Fujifilm X-T1

Visit **www.ParkCameras.com/AP** for more Fujifilm or visit us instore!

Tamron 10-24mm
f/3.5-4.5 Di II LD Asph



Tamron 18-270mm
f/3.5-6.3 Di II VC PZD



Tamron 150-600mm
f/5-6.3 Di VC USD



Available in Canon, Nikon, Pentax & Sony fits

Available in Canon, Nikon, Sony & Sony fits

Available in Canon, Nikon, Sony & Sony fits

Our Price £369.00
See website for full details
Add a Hoya 77mm UV/C Digital HMC filter for **only £25** with this lens

Sale Price £329.00*
See website for full details
Add a Hoya 62mm UV/C Digital HMC filter for **only £17** with this lens

Special Price £949.00*
See website for full details
Add a Kenko 95mm Digital UV MC filter for **only £115** with this lens

RICOH
imagine. change.

K-3

23.3 MEGA PIXELS
3.0" Screen
1080p FULL HD
8.3 FPS
SD card

Limited numbers in stock from only £1,029.00

Body SRP £1,099.99

FREE 35mm f/2.4 AL lens with the Pentax K-3!

See web for details

Pentax K-500



Body Only **£299.00** + 18-55 VR **£349.00**
Add a Pentax O-RC1 remote control for **only £23** with the Pentax K-500

Pentax K-50



Body Only **£499.00*** + 18-55 VR **£529.00***
See our website for a **SPECIAL LOW PRICE** on the Pentax K-50!

Pentax K-5 II



Ricoh GR



Body Only **£649.00** + 18-55 WR **£685.00**
Want to try before you buy? Call us on 01444 23 70 60 for details

In stock at only £559.00!
See website for full details
Add a Ricoh GC-5 leather case for **only £29** with the Ricoh GR

PENTAX LENSES

10-17mm f/3.5-4.5 DA ED IF **£399.00**
12-24mm f/4 DA ED AL (IF) **£749.00**
16-50mm f/2.8 DA* ED AL **£899.00**
17-70mm f/4 DA AL IF SDM **£529.00**
18-55mm f/3.5-5.6 DA WR **£159.00**
18-135mm f/3.5-5.6 DA WR **£499.00**
18-270mm f/3.5-6.3 ED SDM **£599.00**
50-135mm f/2.8 ED IF DA* **£999.00**
50-200mm f/4-5.6 ED WR **£199.00**
55-300mm f/4.0-5.8 **£279.00**
60-250mm f/4.0 ED (IF) **£1,249.00**

WIN £1,000 WORTH OF VOUCHERS TO SPEND ON PENTAX

Purchase any Pentax Digital SLR from Park Cameras between 1st February & 31st March 2014, and you'll be automatically entered into a prize draw, with one lucky customer winning £1,000 worth of Park Cameras gift vouchers to be spent on Pentax products. To see the range of Pentax DSLRs available, visit our state-of-the-art stores in London or Burgess Hill!

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products





wex

photographic
warehouse express

Voted Best Online Retailer 2002-2013
Best Specialist Retailer 2010-2013
Good Service Award Winner 2008-2014

PROFESSIONAL Dealer



NEW! Nikon 1: AW 1
From **£699**

NEW! Nikon 1 AW1 + 11-27.5mm
Silver, White or Black **£699**
NEW! Nikon 1 AW1 + 11-27.5mm
+ 10mm Black **£899**
V2 + 10-30mm Lens **£659**
V2 + 10-30mm + 30-110mm **£789**



D3200 Body £317

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£369**
D3200 + 18-55mm VR + 55-300mm **£639**

CUSTOMER REVIEW: D3200 Body
★★★★★ 'A great tool for landscape photography' Frank - West Midlands



D5200 From £508

D5200 Body **£508**
D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£549**

CUSTOMER REVIEW: D5200 Body
★★★★★ 'Well built and fantastic picture quality' Lsiva - Somerset



NEW! D5300 From £669

D5300 Body **£669**
D5300 + 24-85mm lens **£739**

Camera Control Pro 2
Remotely control most functions of your Nikon DSLR from a computer via USB or wireless.
FULL Package **£135.95** Upgrade **£49.99**



D7000 Body £579

D7000 + 18-105mm VR **£705**
D7000 + 18-105mm VR + 70-300mm **£1144**

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera' Today - Nottinghamshire



D7100 From £839

D7100 Body **£839**
D7100 + 18-105mm VR **£979**

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera Sammy - Ulster



D610 From £1399

D610 Body **£1399**
D610 + 24-85mm lens **£1899**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!



D800 Body £1999

D800 Body **£1999**
D800E Body **£2349**

SONY



NEW! A7R Body £1689

NEW! A7R Body **£1689**
NEW! A7 Body **£1235**
NEW! A7 + 28-70mm **£1489**

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* **£929**
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* **£749**



NEW! A6000 Body £599

NEW! A6000 Body **£599**
NEW! A6000 + 16-50mm PZ **£729**
NEW! A5000 + 16-50mm PZ Black or White **£419**



A99 Body £1999

A99 Body Black **£1949**
A77 **From £729**
A58 + 18-55mm **£359**
A58 + 18-55mm + 55-200mm **£509**
RECOMMENDED LENSES:
Sony 50mm f1.4 **£305**
Sony 16-50mm f2.8 DT SSM **£479**

Panasonic



GM1 + 12-32mm £579

G6 Body **£429**
G6 + 14-42mm **£499**
GH3 body **£829**
GH3 + 14-140mm **£1199**
GH3 + 12-35mm **£1499**
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£829**
NEW! 14-140mm f3.5-5.6 OIS **£495**



GX7 Body £689

GX7 Body **£589 Inc Cashback***
Price you pay today **£689**
+ 14-42mm **£649 Inc Cashback***
Price you pay today **£749**
+ 20mm **£749 Inc Cashback***
Price you pay today **£849**
GX7 Cashback* ends 31.03.14

OLYMPUS



NEW! OM-D E-M10 From £529

OM-D E-M10 Body **£529**
OM-D E-M10 + 14-42mm Electronic Zoom **£699**

OM-D E-M1 Body **£1299**
OM-D E-M1 + 12-50mm **£1499**
OM-D E-M1 + 12-40mm **£1949**
OM-D E-M5 Body **£749**
OM-D E-M5 + 12-50mm **£899**



E-P5 Body £799

E-P5 + 14-42mm **£899**
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1299**
E-PL5 + 14-42mm **£449**
E-PL5 + 14-42mm + 40-150mm **£649**
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£369**



K-3 From £1029

K-3 Body **£1029**
K-3 + 18-135mm **£1349**
K-5 II + 18-55mm WR **£679**
K-5 II + 18-135mm WR **£949**
K-5 IIs Body **£719**
K-50 **From £479**
K-500 **From £349**

FUJIFILM



X-E2 From £759

X-E2 Body **£759**
X-E2 + 18-55mm **£1149**
RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R **£409**
Fujinon 60mm f2.4 R **£465**
Fujinon 18-55mm f2.8-4.0 OIS **£499**



NEW! X-T1 From £1049

NEW! X-T1 Body **£1049**
NEW! X-T1 + 18-55mm **£1399**
X-Pro1 Body **£829**
X-E1 Body **£429**
X-E1 + 18-55mm **£689**
NEW! X-A1 + 16-50mm Red, Blue or Black **£379**

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com

Visit our **Norwich Showroom** – open from 10am Daily
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.



Canon

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

EOS 70D
20.2 megapixels
7.0 fps
1080p movie mode

70D From **£858**

70D Body **£858**
70D + 18-55mm f3.5-5.6 IS STM **£969**
70D + 18-135mm f3.5-5.6 IS STM **£1150**



Canon EOS 100D

18.0 megapixels
4.0 fps
1080p movie mode

100D From **£399**

100D Body **£399**
100D + 18-55mm f3.5-5.6 **£489**
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM **£619**



Canon 700D

18.0 megapixels
5.0 fps
1080p movie mode

700D From **£489**

700D Body **£489**
700D + 18-55mm f3.5-5.6 IS STM **£599**
700D + 18-135mm f3.5-5.6 IS STM **£749**
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM **£869**



Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...honestly say that I have never been so excited about my equipment'
Sneaper7th - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk2 and have never looked back.'
Dove - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...The full frame sensor is superb'
Serdar Cethi - Luton



Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£1029**

7D + 18-135mm f3.5-5.6 IS **£1259**
7D + 15-85mm f3.5-5.6 IS USM **£1475**



Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From **£1379**

6D Body **£1349**
6D + 24-105mm f4.0 L IS USM **£1925**



Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2329**

5D Mark III Body **£2329**
5D Mark III + 24-105mm f4 L IS USM **£2899**
5D Mark III + 24-70mm f2.8 L USM II **£4128**

Tripods

Manfrotto Imagine More

NEW!

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3£184
MT190XPRO4£199
MT190CXPRO3 Carbon Fibre£344
MT190CXPRO4 Carbon Fibre£359
MT190XPRO3 + 496RC2 Ball Head£244
MT190XPRO4 + 496RC2 Ball Head£259

Manfrotto Imagine More

NEW!

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL9353 Aluminium£99
YTL9383 Aluminium£109
YTL8353 Carbon Fibre£209
YTL8354 Carbon Fibre£209
YTL8383 Carbon Fibre£239
YTL8384 Carbon Fibre£239

WEX PHOTOGRAPHER OF THE YEAR 2014

Have you got what it takes to be our Photographer of the Year?

The #WexMondays photo competition is changing! Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and **£1000** of Wex vouchers.

***T&C's apply, see website for details. Open to UK resident Twitter users aged 16 or over.**

bit.ly/WPY2014

Flashguns & Lighting Accessories

Canon Speedlites: 430EX II £209, 600EX-RT £469

Macrolites: MR-14EX £469, MT-24EX £749.99

Nikon Speedlights: SB700 £229, SB910 £339

Kits: R1 Close-Up £415, R1C1 £559

SONY Flashguns: HVL-F43M £275, HVL-F60AM £459

OLYMPUS Flashguns: FL-300R £109, FL-600R £299

PENTAX Flashguns: AF 540FGZ £349, AF 360FGZ £169

Flashguns: 24 AF-1 £59.99, 44 AF-1 £139.99, 52 AF-1 £199.99, 58 AF-2 £289

Macro flash: 15 MS-1 £295.99

SIGMA Flashguns: EF 610 DG ST £109.99, EF 610 DG Super £159.99

Nissin Flashguns: MG8000 £349, Di622 II £114.99, Di7000 £159, Di866 Mark II £199

SUNPAK Flashguns: PF30X £49, 16R Pro £337.99

SEKONIC: Sekonic L-308S £139, Pro 478DR £324.99

GOSSEN: DigiPro F £159.99

PocketWizard: MiniTT1 £149, FlexTT5 £149

Plus III Set £229, **PlusX Set** £129.99

Sand Bag £9.99

3m Background Support £99

Light Stands From £10.99

Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £49, 55cm £69, 70cm £129

Rogue FlashBender From £23.99

INTERFIT Folding Softbox From £54.99

Reflector Bracket £24.99

Off Camera flash Cord From £30.99

Westcott: Micro Apollo £25.99, Collapsible Umbrella Flash Kit £65

Lastolite: Ezybox Softbox £44.99, Ezybox Hotshoe From £89.99, EzyBalance Grey £19.99

Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 30cm £12.50, 50cm £22.99, 75cm £34.99, 95cm £59, 120cm £74.99

TiltHead £17.99

Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**.

Saturday deliveries are charged at a rate of £7.50**.

(**Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014.

***CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom – Visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over 15,000 products to choose from
• Award winning specialists

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm
Unit B, Frenbury Estate, Norwich. NR6 5DP.



wex
photographic
warehouse express

Voted Best Online Retailer 2002-2013
Best Specialist Retailer 2010-2013
Good Service Award Winner 2008-2013

01603 208761
Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

You can follow us on Twitter, Facebook and Google+ to keep up-to-date with all the latest offers, reviews and news!



Digital SLR Lenses

CANON LENSES

EF 20mm f2.8 USM	£409
EF 24mm f1.4 II USM	£1359
EF 24mm f2.8 IS USM	£458
TS-E 24mm f3.5 L II	£1699
EF 28mm f1.8 USM	£379
EF 35mm f1.4 USM	£1158
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£489
EF 40mm f2.8 STM	£167
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£295
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£238
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.8 USM	£309
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£739
EF 135mm f2.0 USM	£909
EF 180mm f3.5 L USM Macro	£1273
EF 200mm f2.0 L IS USM Lens	£4669
EF 200mm f2.8 L IS USM II	£649
EF 300mm f2.8 L IS USM II	£5329
EF 300mm f4.0 L IS USM	£1179
EF 400mm f4.0 DO IS USM Lens	£5399
EF 400mm f5.6 L IS USM	£1128
EF 500mm f4.0 L IS USM II	£7765
EF 8-15mm f4.0 L USM Fisheye	£1099
EF-S 10-22mm f3.5-4.5 USM	£489
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1218
EF 17-40mm f4.0 L USM	£629
EF-S 17-55mm f2.8 IS USM	£642
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359

Canon

EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-70mm f2.8 L USM II	£1799
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£379
EF-S 55-250mm f4.0-5.6 IS II	£208
EF-S 55-250mm f4.0-5.6 IS STM Lens	£299
EF 70-200mm f2.8 L IS USM II	£1979
EF 70-200mm f4.0 L USM	£519
EF 70-200mm f4.0 L IS USM	£979
EF 70-300mm f4.0-5.6 IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1232
EF 75-300mm f4.0-5.6 USM III	£229
EF 75-300mm f4.5-6.3 IS Lens	£188
EF 100-400mm f4.5-5.6 L IS USM	£1279
EF 200-400mm f4 L IS USM with Internal 1.4x Extender Lens	£10499



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1469
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£499
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2.8 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5-6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299

85mm f1.8 G AF-S	£379
85mm f2.8 D PC-E Micros	£1299
105mm f2.8 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f2.8 G ED AF-S Nikkor VR II	£4099
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
800mm f5.6 FL ED VR	£13995
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 G ED AF-S Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£499
18-140mm f3.5-5.6 AF-S G ED VR DX	£499
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 G ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G ED AF-S DX VR IF	£241
55-300mm f4.5-6.3 G AF-S DX VR	£279
70-200mm f4 G ED VR	£999
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439
NEW! 80-400mm f4.5-5.6 G ED AF-S VR	£1999
80-400mm AF-S Nikkor f4.5-5.6 G ED VR	£1999

SIGMA
with 3 Year Warranty

SIGMA LENSES	
NEW! 30mm f1.4 DC HSM	£379
NEW! 35mm f1.4 DG HSM	£669

50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£719
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG	From £150
70-300mm f4.0-5.6 DG OS	£275
NEW! 120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£749
EX DG APO Tele Converters	From £199

TAMRON
with 5 Year Warranty

TAMRON LENSES	
NEW! 90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£369
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
NEW! 24-70mm f2.8 Di VC USD SP	£839
28-75mm f2.8 XR Di	£359
NEW! 70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-5.6 SP Di VC USD	£289

Photo Bags & Rucksacks



Transit Backpack 350AW Slate Grey	
Holds a Pro DSLR with Grip, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories	
Transit AW:	
Sling 250 AW	£82
Backpack 350 AW	£98



Imagine More

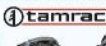
Manfrotto Professional Backpacks Designed to hold a DSLR, lenses and several accessories.

20	£149.95
30	£189.95
50	£219.95



DR-465 DL Perfect for carrying a DSLR, 2 Lenses, 17" Laptop & Accessories

DR-465 DL	£69.95
DR-466 DL	£69.99
DR-467 DL	£74.99



Expedition 5x Black

5x	£129
6x	£144
7x	£179

Billingham



Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black	
Digital	£119
Small	£144
Large	£164
Pro Original	£174

Computing



Pixma Pro 100	£369
Pixma Pro 10	£499
Pixma Pro 1	£645

Spyder4 Pro	£119
i1 Display Pro	£158
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet	
NEW! Small	£189
NEW! Medium	£269
NEW! Large	£379

Digital Compact Cameras

Digital Compact Camera Batteries, Cases and Accessories are available on our website

Canon

PowerShot G16	£449
12.1 megapixels	
5.0x optical zoom	
1080p movie mode	

PowerShot S120	£364.95
12.1 megapixels	
5.0x optical zoom	
1080p movie mode	

PowerShot SX50 HS	£319
12.1 megapixels	
50.0x optical zoom	
1080p movie mode	

PowerShot SX280 HS Red or Black	£219
PowerShot D20 - Silver, Blue or Yellow	£239
PowerShot SX510 HS	£209
PowerShot G1X	£399
NEW! PowerShot SX600 HS	£199
NEW! IXUS 265 HS	£179
NEW! PowerShot G1 X Mark II	£749
NEW! PowerShot SX700 HS	£329
NEW! PowerShot D30	£299

RICOH

WG-4	
GR	
NEW! WG-4 GPS Blue or Black	£329
NEW! WG-20 Red, White or Black	£199
Ricoh GR 16 Megapixel with fixed f2.8 GR lens	£529

Panasonic

NEW! Lumix TZ60	£349
Lumix FZ200 Black	£349
24x optical zoom	

Lumix LX7 Black	£289
10.1 megapixels	

Lumix LZ30 Red or Black	£134
Lumix FT25 Red, Blue, White or Black	£129
Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£289
Lumix FZ72 Black	£289
NEW! Lumix TZ55	£229
NEW! Lumix LZ40	£229
NEW! Lumix S28	£139

OLYMPUS

NEW! Stylus 1	£549
SZ-15 White, Red, Blue or Black	£139
TG-830 Blue, Silver, Red or Black	£194
SH-50 White, Silver or Black	£189
XZ-10 White, Brown or Black	£174
TG-2 Red or Black	£229
XZ-2 Black	£254
NEW! Stylus SP-100EE Black	£349
NEW! Stylus Tough TG-850 Black, Silver & White	£269

Nikon

Coolpix A	£659
16.2 megapixels	

Coolpix P600	£429
16.1 megapixels	
60x optical zoom	

NEW! Coolpix P600 Black or Red	£429
NEW! Coolpix P530 Black	£329
NEW! Coolpix P340 Black or White	£349
NEW! Coolpix AW120 Black, Blue, Orange or Camouflage	£329
NEW! Coolpix S9700 Black, Red or White	£329
NEW! Coolpix S3600	£129
NEW! Coolpix S5300	£169
NEW! Coolpix S6800	£199

SONY

Cyber-Shot RX100 II	£574
20.2 megapixels	
Plus FREE Case worth £69!	

NEW! Cyber-shot HX400 Black	£419
NEW! Cyber-shot HX60 Black	£329
NEW! Cyber-shot WX350 Black	£259
NEW! Cyber-shot H400 Black	£249
RX100 Black	£399
RX1 Black	£2429
RX1 R Black	£2429
NEW! RX10	£910
NEW! W830	£119

FUJIFILM

FinePix X100s	£899
16.3 megapixels	
APS-C size sensor	

FinePix X20	£349
12.0 megapixels	
12.0 fps	

FinePix F900 White, Red or Black	£249
FinePix SL1000 Black	£234
FinePix HS50 Black	£319
FinePix XQ1 Black	£299
NEW! FinePix S1 Black	£399
NEW! FinePix S9200 Black	£249
NEW! FinePix S8600 Black	£159
NEW! FinePix XP70 Black	£179

FREE Delivery on orders over £150**

**Based on a 4 day delivery service, UK only.



**Upgrade your photography today.
Save on used cameras and lenses.**

Selling us your old gear couldn't be easier.



①

Get a quote

Valuing your equipment
online takes just a few minutes.



②

We can collect

Easy and affordable UPS
collection service.



③

Get cash

Or earn a bonus when
you part-exchange.

Good reasons to shop at MIFSUD PHOTOGRAPHIC

Canon
EOS FULL FRAME

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

1DX
body £4844
body (demo) £4499

5D MKIII
body £2329
plus 24-105 IS £2899

6D
body £1379
plus 24-105 IS £1929

EOS APS-C

70D
body £859
plus 18-55 STM £999
plus 18-135 STM £1149

700D
body £485
plus 18-55 STM £599

100D
body £399
plus 18-55 STM £479

1200D
body £349
plus 18-55 IS II £449

COMPACT CAMERAS

SX50 £319 SX510HS £179
G1X MKII £749
G1X £419 G16 £449

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM £489
15-85 F3.5/5.6 IS USM no box £549
18-55 F3.5/5.6 IS no box £129
18-135 F3.5/5.6 IS STM £319
60 F2.8 Macro USM £359

EF FULL FRAME LENSES

8-15 F4 L USM Fisheye £1099
16-35 F2.8 MKII L USM £1219
17 TSE F4 L Shift £1959
17-40 F4 L USM £629
20 F2.8 USM £389
24 F1.4 L II USM £1359
24 F2.8 IS USM £459
24 F3.5 L TSE MKII £1699
24-70 F2.8 L II USM £1799
24-70 F4 L IS USM no box £1049
24-105 F4 L IS USM no box £639
28 F1.8 USM £389
28 F2.8 IS USM £419
35 F1.4 L USM £1129

35 F2 IS USM £489
40 F2.8 STM £159
50 F1.2 L USM £1259
50 F1.4 USM £295
50 F1.8 II £89
65 F2.8 MPE macro £853
70-200 F2.8 IS LII USM £1899
70-200 F2.8 non IS L USM £1019
70-200 F4 L IS USM £979
70-200 F4 L USM £519
70-300 F4.5/5.6 L IS USM £1229
70-300 F4.5/5.6 IS USM £429
85 F1.2 USM L II £1769
85 F1.8 USM £319
100 F2.8 IS L USM macro £739
100 F2.8 Macro USM £444
100-400 F4.5/5.6 IS L USM £1329
180 F3.5 L USM Macro £1229
200 F2.8 II L USM £639
200-400 F4 IS L USM £10299
300 F2.8 IS L USM II £5299
300 F4 L IS USM £1149
400 F2.8 IS L USM II £8199
400 F5.6 L USM £1149
500 F4 IS L USM II £7749

600 F4 IS L USM II £10222
Extension tube 12II £59
Extension tube 25II £115
1.4x III or 2x III converter ea £399

FLASH & ACCESSORIES

320EX flash £169
430EX flash £219
600EX RT flash £449
MR-14EX II £599
MR-14EX ringflash £499
MT-24EX ringflash £739
ST-E3 Speedlite transmitter £239
ST-E2 Speedlite transmitter £159
BG-E11 grip (5D MKIII) £229
BG-E13 grip (6D) £169
BG-E14 grip (70D) £219
Drop In Circ Polariser II £199
GP-E2 receiver £219
LP-E4N battery £129
LP-E6 battery £63.99
RS-80N3 remote £39.99
TC-80N3 remote £119
AIIV, AIIIB, B/B, C (WII)
or D tripod mount ring each £99

Nikon
NIKON FULL FRAME

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

D4S
body £TBA

D4
body £4199

Df
plus 50 f1.8 AFS G £2749

D800
body £1999

D800E body £2349

D610
body £1399

NIKON APS-C

D7100
body £849
plus 18-105 VR £979

D7000
body £569
plus 18-105 VR £719

D5300
body £629
plus 18-55 VR £689

D3300
plus 18-140 VR £949

D3300
body £499
plus 18-55 VR £589

D3200
body £315
plus 18-55 VR £359

DX NON FULL FRAME LENSES

10.5 F2.8 £529
10-24 F3.5/4.5 AFS G £629
16-85 F3.5/5.6 AFS VR £439
18-55 F3.5/5.6 AFS VR £99
18-105 F3.5/5.6 AFS G £149
ED VR no box £149
18-140 F3.5/5.6 AFS VR £499
18-300 F3.5/5.6 AFS G ED VR £689
35 F1.8 AFS G £169
40 F2.8 AFS G £199
55-300 F4.5/5.6 AFS G VR £249
85 F3.5 AFS G VR £399

FX FULL FRAME LENSES

14 F2.8 AF D £997
14-24 F2.8 AFS G ED AFS £1337
16-35 F4 AFS VR £819
18-35 F3.5/4.5 AFS G £629
20 F2.8 AF-D £489
24 F3.5 PCE £1499
24-70 F2.8 AFS G ED £1239
24-85 F3.5/4.5 AFS G ED VR £399
24-120 F4 AFS G ED VR £849

28 F1.8 AFS £519
28-300 F3.5/5.6 AFS G ED VR £689
35 F1.4 AFS G £1399
35 F1.8 AFS G FX £519
35 F2 AF-D £289
50 F1.4 AFS G £299
50 F1.8 AFS G £169
50 F1.8 AF-D £129
58 F1.4 AFS G £1599
60 F2.8 AFS £399
70-200 F2.8 AFS VR II £1599
70-200 F4 AFS G ED VR £969
70-300 F4.5/5.6 AFS VR £419
80-400 F4.5/5.6 AFS G VR £1989
85 F1.4 AFS G £1175
85 F1.8 AFS G £377
105 F2.8 AFS VR macro £649
200 F2.8 AFS VR II £3699
200-400 F4 AFS VR II £4949
300 F2.8 AFS G VR II £4189
300 F4 AFS £1049
400 F2.8 AFS VR II £6666
500 F4 AFS VR II £5777

600 F4 AFS VR II £6899
800 F5.6 AFS VR £15599
TC14EII converter £329
TC17EII converter £329
TC20EIII converter £389

FLASH & ACCESSORIES

EN-EL3E battery £67
EN-EL4A battery £99
EN-EL18 battery £99
MBD15 Grip (D7100) £249
MBD14 Grip (D600) £219
MBD12 Grip (D800/E) £229
MBD11 Grip (D7000) £229
MBD10 Grip (D300/D700) £249
MC36A remote £129
MC30A remote £69
SB-700 flash £239
SB-910 flash £349
SBR1C1 ringflash/command £579
SC-28 TTL cord £59
SC-29 TTL cord £69
SU-800 commander no box £199
UT-1 data transmitter £349



WE WANT YOUR EQUIPMENT
WE PART EXCHANGE, BUY FOR CASH
OR COMMISSION SALE

Collection can be arranged, contact us at info@mifsuds.com or ring 01803 852400

FUJIFILM

X-T1 + 18-55 OIS £1399
X-T1 body £1049
X-E2 + 18-55 OIS £1149
X-E2 body £759
X-Pro 1 + 18 f2 £899
X-Pro 1 body £799
X-E1 + 18-55 OIS £699
X-E1 body £399
10-24mm F4 XF £849
14mm f2.8 XF £669
16-50mm XC £329
18mm f2 XF £419
18-55mm OIS XF £489
23mm f1.4 XF £799
27mm F2.8 XF £349
35mm f1.4 XF £419
55-200mm OIS XF £549
56mm F1.2 XF £899
60mm f2.4 XF £459
X100s Black £899
X100s Silver £999
X20 Compact £379

SIGMA
3 YEAR UK WARRANTY

SIGMA

SIGMA
3 YEAR UK WARRANTY

10-20 F3.5 EX DC HSM £399
10-20 F4/5.6 EX DC HSM £359
12-24 F4.5/5.6 EX DG HSM macil £599
17-50 F2.8 EX DC OS HSM £319
17-70 F2.8/4.5 DC OS HSM £349
18-35 F1.8 DC HSM £649
18-200 F3.5/6.3 DC OS HSM mac £269
18-250 F3.5/6.3 DC OS HSM mac £319
24-70 F2.8 EX IF DG HSM £599
30 F1.4 DC HSM Art £379
35 F1.4 DG HSM £669
50 F1.4 EX DG HSM Art £POA
50-500 F4/5.6 OS HSM £999
70-200 F2.8 EX DG OS HSM £799
70-300 4.5/5.6 APO DG HSM mac £169
85 F1.4 EX DG HSM £669
105 F2.8 EX DG OS HSM £399
120-300 F2.8 DG OS HSM £2799
150 F2.8 EX DG OS HSM £699
150-500 F5/6.3 DG OS HSM £749
180 F2.8 EX DG OS HSM £1299
1.4x EX DG £199 2x EX DG £239

PRO LENS & BODY HIRE

Email for details -
Subject to availability

DSLR SENSOR CLEANING ON THE PREMISES

Email us now for
details - done
by appointment
only MON-FRI

For **HOYA. PANASONIC. PENTAX. TAMRON. ETC.** Please see website

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 21/02/2014. P&P Extra. E&OE.

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN
MON -FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON -SAT 9am - 5pm,
SUN 10am - 1pm.

FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE (U.K. Mainland only)

PART EXCHANGE WELCOME - COLLECTION AVAILABLE
BUY WITH CONFIDENCE - FAMILY RUN SINCE 1954
EXPERT ADVICE COUPLED WITH QUALITY SERVICE
VALUE FOR MONEY PRICING ON UK SOURCED STOCK
HUGE RANGE OF NEW & USED PRODUCTS
SPEEDY DELIVERY FOR MAIL ORDER
FULLY AIR CONDITIONED SHOWROOM
LIMITED FREE PARKING AVAILABLE

WE WANT YOUR EQUIPMENT
WE PART EXCHANGE, BUY FOR CASH
OR COMMISSION SALE
Collection can be arranged.
contact us at info@mifsuds.com
or ring 01803 852400



TAMRON NEW!

150-600mm SP f5/6.3

VC USD

£949



NEW!

FUJIFILM

X-T1 body £1049

X-T1 + 18-55mm OIS £1399

WANTED URGENTLY!!

Canon: ALL L Series lenses

Nikon: D3S and D4 bodies

Nikon: 200mm f2, 200-400mm f4, 300mm f2.8,

400mm f2.8, 500mm f4 & 600mm f4 lenses etc

Sigma: 300mm f2.8, 300-800mm f5.6,

500mm f4.5 & 800mm f5.6 lenses

Other items: Email **US** first!

Please email in first instance: matt@mifsuds.com

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

BRONICA ETRS 645 USED	14 F2.8 II M-box.....£1399	50 F1.4 AE M-box.....£199	645 Super comp.....£199	Dynax 500Si body silv.....£225	10-24 F3.5/4.5 AFS DX.....£499	NIKON MF USED	14-50 F3.8/5.6 OIS.....£299
ETRS1 + 75 PE + 120 back.....£349	17 TSE F4 L M-box.....£1599	85 F4.4 AE M-box.....£499	645 Super body.....£399	28-85 F3.5/5.6.....£129	18-35 F4 AFS M-box.....£749	F3 body.....£149/299	20 F1.7 box.....£199
ETRS body.....£139	17-85 F4.5/5.6 IS U EFS.....£199	50 F1.4 AE M-box.....£199	35 F1.8 C.....£129	28-85 F3.5/5.6 AFS VR.....£349	28-85 F3.5/5.6 AFS VR.....£349	FA body blk.....£199	45-200 F4.5/5.6 OIS.....£169
50 F2.8 PE.....£199	18-55 F3.5/5.6 IS EFS.....£79	50 F2.8 M-box.....£299	45 F2.8 N M-Box.....£149	35-70 F4.....£39	35-70 F4.....£39	FE-2 body chr.....£169/199	BG GH3 grip M.....£139
75 F2.8 PE.....£199	18-55 F3.5/5.6 EFS.....£59	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	FM2n body chr.....£179	LVF2 V.....£159
100-220 F4.8 PE box.....£449	22-200 F4.5/5.6 IS U EFS.....£139	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	FM2n body blk.....£179	K20 M mount adapt.....£99
135 F4 PE.....£199	24-85 F3.5/4.5.....£149	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F2.8 AF shift box.....£179	F2510.....£179
150 F3.5 E.....£89	24-105 F4 L M-box.....£579	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	35 F1.4 A.....£299	645D body Mint box.....£399
150 F3.5 PE M-Box.....£149	28-135 F3.5/5.6.....£179	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	35 F2 AIS.....£199	80-160 F4.5 FA.....£349
200 F4.5 PE.....£179	50 F1.4 U M-Box.....£239	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	35-70 F3.4/5.6 AIS.....£99	PENTAX DIGITAL AF USED
500 F8 EII.....£399	50 F1.8 MKII box.....£399	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	35-105 F3.5/4.5 AIS.....£119	K20D body.....£229
2x extender E.....£79	55-250 F4.5/5.6 IS EFS.....£139	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	45-85 F3.5 A.I.....£49	K10D body.....£179
E14 ext tube.....£49	55-250 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 AIS.....£199	ist DS body.....£89
120 RFH.....£69	60 F2.8 EFS.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 AIS.....£199	TR Power pack 3.....£99
Colorai body.....£225	70-200 F2.8 IS U L box.....£1099	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
Rotary prism.....£179	70-200 F4 IS U L.....£699	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
AEIII prism.....£179	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
AEII Prism.....£179	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
WLF.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
Angle viewfinder E.....£129	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
Winder.....£79	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
Winder EI.....£149	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
M bracket.....£69	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
Speed Grip E.....£39	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
120 adapter E.....£39	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
Metz SCA 386.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
Ext tube 14 or 42 each.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
BRONICA SX 6x6 USED	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
SQAI complete.....£449	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
SQAI body.....£225	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
SQ + 80 + 120 RFH.....£199	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
SQB + 80 + RFH.....£199	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
SQ + 80 + RFH.....£199	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
40 F4 PS.....£379	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
150 F4 PS.....£149/199	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
200 F4.5 PS M-Box.....£179	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
2x PS converter M.....£179	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
Polaroid back.....£225	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
135N back.....£119	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
120 RFH.....£69	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
SQA 120 RFH.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
Plain Prism S Boxed.....£69	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
AE Prism Early.....£79	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
ME Prism Finder.....£79	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
Metz SCA 386.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
Light Hood 65-80.....£29	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
SQAI Motorwinder.....£169	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
Speed grip S.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
BRONICA GS 6x7 USED	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
G18 Ext Tube box.....£39	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
Polaroid Back.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
Speed Grip.....£49	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
AE Prism Finder G.....£79	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
AE Rotary Prism.....£129	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
CANON DIGITAL AF USED	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
10S MKIII body box.....£239	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
10S MKIII body.....£129	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
1D MKIII body.....£899	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
1D MKIII body scruffy.....£749	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
1D MKIII body.....£299	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
7D body box.....£579	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
5D MKII body.....£499	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
5D MKII body.....£1099	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
5D MKI body box.....£599	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
60D body M-Box.....£449	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
50D body.....£399	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
20D body.....£149	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
600D body box.....£299	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179
550D body.....£279	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	ist DS body.....£89
450D body.....£169	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	TR Power pack 3.....£99
400D body.....£149	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG2 grip.....£79
BG-E2.....£59	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	DBG4 grip M-Box.....£149
BG-E2.....£59	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	PENTAX 35mm AF USED
BG-E2.....£59	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K20D body.....£229
BG-E2.....£59	70-200 F4.5/5.6 IS U.....£299	50 F2.8 M-box.....£299	55 F2.8 N.....£199	55 F2.8 N.....£199	55 F2.8 N.....£199	50 F1.8 E.....£59	K10D body.....£179



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

TOTAL
Digital
PHOTOGRAPHY

**Ink Test
Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800WF/B10FW/B30FWD/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/268/300, RX600/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Flamingo Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£7.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 5.9ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Photo R2000 Kingfisher Inks
T1291 Black	£10.99 11.2ml	£4.99 16ml	Photo R2700 Penguin Inks
T1292/3/4, each	£10.99 7ml	£4.99 13ml	Photo Pro 3800, 3880
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T5591-6, each	£13.99 13ml each or £74.99 set of 8		High Capacity Fountain Pen Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Expression Home XP30, XP102, XP202, XP205, XP302, XP305, XP402, XP405
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.16 Black	£7.99 5.4ml	£4.99 18ml	Elephant Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Expression Home XP750, XP850
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	Polar Bear Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Premium XP600, XP605, XP700, XP800
No.18 Black	£7.99 5.2ml	£4.99 18ml	High Capacity Polar Bear Inks
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6	NEW	
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW	
No.24 C/M/Y, each	£7.99 4.6ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW	
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	
No.26 Black	£8.99 6.2ml	NEW	
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	
No.26XL Black	£14.99 12.1ml	NEW	
No.26XL Photo Black	£13.99 8.7ml	NEW	
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon

Canon Originals

BCi6 All colours, 13ml, each	£8.99
PGi5 Black 26ml	£12.99
CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 12ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

Kodak

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

brother

Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk

Premier Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

MEMORY

SanDisk

SanDisk Blue SDHC Class 4 5MB/s

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s	£72.99
-------------	--------

SanDisk Ultra MicroSDHC Class 10 30MB/s

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s	£25.99
-----------------------	--------

DELKIN DEVICES

Delkin Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £84.99

For Canon 5DMkIII: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recharge (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AAA 2500mAh Delkin (4)	£9.99
AAA 2800mAh GP Recharge (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

49mm	£4.99
52mm	£4.99
55mm	£4.99
58mm	£4.99
62mm	£4.99
67mm	£4.99
72mm	£4.99
77mm	£4.99
82mm	£4.99

Circular Polarizing

ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND2 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND4 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x8 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Nikon 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/O/Si	£3.99
Rear Caps Ni/Ca/Px/O/Si	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

£12.99

Coupling Rings

£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

£17.99

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

RRP £160 **NOW £89.99**

SAVE £70

SBH100 Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg. RRP £90 **NOW £69.99**

GH100 Award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg. RRP £150 **NOW £89.99**

SAVE £60

AltaPRO263AT+SBH100 RRP £250 **NOW £129.99**

AltaPRO263AT+GH100 RRP £310 **NOW £159.99**

SAVE £150

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

SAVE £45

804RC2 Sturdy three way pan and tilt head with RC2 quick release. Weight: 0.79kg Load: 4.0kg. RRP £76 **NOW £55.99**

496RC2 Popular ball head with two adjuster knobs and RC2 quick release. Weight: 0.46kg Load: 6.0kg. RRP £76 **NOW £55.99**

SAVE £20

055XPROB + 496RC2 RRP £251 **NOW £169.99**

SAVE £81

MM294A4 Aluminium 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.60kg Load: 5.0kg. RRP £45 **NOW £34.99**

MM294C4 Carbon Fibre 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.50kg Load: 5.0kg. RRP £75 **NOW £59.99**

SAVE £15

hahnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

SAVE £25

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod" Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P Superb gimbal head with control handle. Side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

£219 RRP £320 **SAVE £100**

GH2 Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

£299 RRP £440 **SAVE £140**

BAGS

thinkTANKphoto

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Airport Commuter

Retro 5 £103

Retro 7 £114

Retro 10 £116

Retro 20 £120

Retro 30 £138

Retro 40 £157

Streetwalker Pro £140

Glass Limo £147 £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

The 5 Series

Digital Small £125

Large £155

Pro £175

Flaps £6

Superflex Inserts £16

Shoulder Pad SP40 £30

Tripod Straps £22

The 07 Bags

225 £290

335 £300

445 £325

555 £365

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

UP-Rise Backpacks

Uprise 28 £71

Uprise 33 £82

Uprise 38 £90

Uprise 45 £75

Uprise 46 £85

Uprise 48 £90

CAMERA STRAPS

OP TECH USA

Wrist Strap £9.99

Classic Strap £14.99

Super Classic Strap £15.99

Pro 3/8 Strap £15.99

Pro Loop Strap £15.99

Utility Sling Strap £19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for downloading updates.

£189.99 Canon, Nikon & Sony

Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99 Canon, Nikon & Sony

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

NEW TO PHOTOGRAPHY? A GREAT INTRODUCTION...

LET'S GET YOU STARTED ON YOUR PHOTO ADVENTURE

**CANON EOS 1200D
& 18-55MM IS
F3.5-5.6 EF-S IS MKII**

£449



NEW

**FREE TAMRAC SYSTEM 2 & LEXAR 16GB 400X SD CARD
IF YOU PREORDER. STOCK EXPECTED MID MARCH.**



THE DSLR SIDEKICK THE LITTLE BACKUP WITH BIG QUALITY

**CANON POWERSHOT
G1X MKII COMPLETE KIT
PRE ORDER OFFER**

£975

- CANON POWERSHOT G1X MKII
- CANON EVF DC1 VIEWFINDER
- FREE CANON DCC-1820 CASE
- FREE LEXAR 16GB SD 400X CARD



NEW

LATEST CANON RELEASES

HUGE ZOOM LITTLE BODY 30X OPTICAL ZOOM

**CANON POWERSHOT
SX700 HS KIT
PRE ORDER OFFER**

£329

- FREE CANON DCC-1570 CASE
- FREE LEXAR 16GB SD 400X CARD



NEW

**REFURBISHED CANON
POWERSHOT SX500 IS
BRIDGE CAMERA
RRP £279 SAVE £180**

£99

**ADD-ON DEAL
CANON DCC-950 CASE
& LEXAR 8GB CARD
ONLY £25
NORMAL PRICE £43**

**AMAZING
VALUE**

**SAVE
£180**



**MANUFACTURER
REFURBISHED
EQUIPMENT**

**REFURBISHED CANON
EOS 1100D & 18-55MM DC
F3.5-5.6 EF-S DC
RRP £399 SAVE £184**

£215

**ADD-ON DEAL
TAMRAC SYSTEM 2 CASE
& LEXAR 16GB CARD
ONLY £50
NORMAL PRICE £75**



**SAVE
£184**



**REFURBISHED NIKON
D3000 & 18-55MM VR
F3.5-5.6 AF-S VR DX
RRP £299 SAVE £140**

£159

**ADD-ON DEAL
TAMRAC SYSTEM 2 CASE
& LEXAR 16GB CARD
ONLY £50
NORMAL PRICE £75**

**SAVE
£140**



**FULLY
GUARANTEED
AND BOXED**

**REFURBISHED NIKON
D3200 & 18-55MM VR
F3.5-5.6 AF-S VR DX
RRP £469 SAVE £200**

£269

**ADD-ON DEAL
TAMRAC SYSTEM 2 CASE
& LEXAR 16GB CARD
ONLY £50
NORMAL PRICE £75**



**SAVE
£200**



LONDON 0207 636 5005
CHELMSFORD 01245 255510



@CAMERAWORLDDUK
FACEBOOK.COM/CAMERAWORLD



NEW

NOW IN STOCK

FUJIFILM X-T1 & 18-55MM
F2.8-4 AF-S VR DX
+FREE LEXAR 16GB SD CARD

£1399

£100 CASHBACK ON FUJI LENSES

14mm F2.8 XF	RRP £729 SAVE £130	£599*
18mm F2.8 XF	RRP £449 SAVE £120	£329*
18-55mm F2.8-4R LM OIS XF	RRP £559 SAVE £160	£399*
23mm F2.8-4R XF	RRP £449 SAVE £120	£329*
27mm F2.8-4R XF	RRP £379 SAVE £110	£269*
55-200mm F3.5-4.8R LM OIS XF	RRP £599 SAVE £110	£489*
60mm F2.4R MACRO XF	RRP £479 SAVE £130	£349*

*PRICES INCLUDE £100 CASHBACK. OFFER ENDS 31/3/14

**OLYMPUS O-MD
E-M1 & 12-40MM**
F2.8 M.ZUIKO DIGITAL ED PRO

£1949
BODY ONLY **£1299**



**FREE
STUFF
OFFER**

**SAVE
£140**



**OLYMPUS O-MD
E-M5 & 12-50MM**
F3.5-6.3 M.ZUIKO

+FREE 45MM LENS
+FREE GRIP

RRP £999 SAVE £144
£855

**OLYMPUS O-MD
E-M10 & 14-42MM**
F3.5-5.6 EZ M.ZUIKO

£699



NEW



**FREE
STUFF
OFFER**

SONY A7 & 28-70MM
F3.5-5.6 OSS
+FREE ACCESSORY KIT
£1549

SONY NP-FW50
LEXAR 32GB 400X
VELBON EX-MINI TRIPOD
SONY PCK-LM16 LCD



**FREE
STUFF
OFFER**

**SAVE
£174**

SONY RX100 II
+FREE 8GB SD & SONY CASE
RRP £743 SAVE £174
£569



**FREE
STUFF
OFFER**

**SAVE
£233**

SONY RX100
+FREE SONY 8GB SD & SONY CASE
RRP £618 SAVE £233
£385



**SAVE
£234**

**PANASONIC LUMIX
GX7 & 14-42MM**
F3.5-5.6 ASPH. MEGA OIS
+FREE SPARE BATTERY
RRP £899 SAVE £234
£665*

£100 CASH BACK

*PRICE INCLUDES £100 CASHBACK. OFFER ENDS 31/3/14.



**SAVE
£40**

**PANASONIC LUMIX
GM1 & 12-32MM**
F3.5-5.6 ASPH MEGA OIS
+FREE UV FILTER
+FREE LEXAR 16GB SD
RRP £629 SAVE £40
£589

**FREE
STUFF
OFFER**



NEW

**PANASONIC LUMIX
GH4 & 14-140MM**
F3.5-5.6 ASPH.

£PHONE

cameras lenses tripods bags accessories



camera centre

CARDIFF

14-16 Morgan Arcade,
CARDIFF, CF10 1AF
02920 394182
email@cameracentrecardiff.co.uk

NEWPORT

7 Charles Street,
NEWPORT, NP20 1JU
01633 262 738
cameracentrenewport@gmail.com

BRAND NEW STORE OPEN NOW!



New Flagship Store Open For Business Now!
The Largest Independent Showroom in Wales
Find us at 14-16 Morgan Arcade, Cardiff

Canon

Canon Professional Dealer

CAMERAS

EOS 1D X body (0% Finance).....	£4844.98
EOS 5D MKIII body (0% Finance).....	£2179.00*
EOS 5D MKIII & 24-105mm IS (0% Finance).....	£2749.00*
EOS 5D MKIII & 24-70mm IS II (0% Finance).....	£3949.00*
EOS 6D body (0% Finance).....	£1379.99
EOS 6D & 24-105mm IS (0% Finance).....	£1924.98
EOS 7D body.....	£928.99*
EOS 7D & 18-135mm IS.....	£1159.99*
EOS 7D & 15-85mm IS.....	£1399.99*
EOS 70D body (0% Finance).....	£857.99
EOS 70D & 18-55mm IS (0% Finance).....	£969.98
EOS 70D & 18-135mm IS (0% Finance).....	£1177.98
EOS 700D body.....	£419.99*
EOS 700D & 18-55mm IS STM.....	£549.98*
EOS 700D & 18-135mm IS STM.....	£698.98*
EOS 100D body.....	£399.98
EOS 100D & 18-55mm IS STM.....	£488.99
Pre-Order EOS 1200D body.....	£347.00
Pre-Order EOS 1200D & 18-55mm IS II.....	£439.99
EOS 1100D body.....	£228.99
EOS 1100D & 18-55mm IS.....	£298.99

FREE 8GB class 10 SD card and Tamron case with all Canon DSLR cameras ordered by phone.

ACCESSORIES

Speedlite 600EX-RT Flashgun.....	£408.98*
Speedlite 430EX II Flashgun.....	£217.99
Speedlite 320EX Flashgun.....	£149.99
Speedlight 270EX II Flashgun.....	£139.99
BG-E7 Battery Grip for 7D.....	£134.99
BG-E8 Battery Grip for 550D/600D/650D.....	£109.99
BG-E9 Battery Grip for 60D.....	£128.99
BG-E11 Battery Grip for 5D MKIII.....	£238.99
BG-E13 Battery Grip for 6D.....	£179.00

LENSES

EF 8-15mm f/4L USM Fisheye.....	£933.98*
EF-S 10-22mm f/3.5-4.5 USM.....	£498.99
EF 14mm f/2.8L II USM.....	£1899.99
EF-S 15-85mm f/3.5-5.6 IS USM.....	£499.99**
EF 16-35mm f/2.8L II USM.....	£1049.00*
EF 17-40mm f/4L USM.....	£583.99*
EF-S 17-55mm f/2.8 IS USM.....	£649.99
EF-S 18-55mm f/3.5-5.6 IS II.....	£139.99**
EF-S 18-135mm f/3.5-5.6 IS STM.....	£349.99
EF-S 18-200mm f/3.5-5.6 IS.....	£427.00
EF 24-70mm f/2.8L II USM.....	£1589.99*
EF 24-70mm f/4L IS USM.....	£993.98*
EF 35mm f/1.4L USM.....	£1157.99
EF 40mm f/2.8 STM.....	£158.99
EF 50mm f/1.4 USM.....	£304.98
EF 50mm f/1.8 II.....	£94.98
EF-S 55-250mm f4-5.6 IS II USM.....	£199.99
EF-S 60mm f/2.8 USM.....	£359.99
EF 70-200mm f/4L USM.....	£517.98
EF 70-200mm f/4L IS USM.....	£904.99*
EF 70-200mm f/2.8L USM.....	£1019.99
EF 70-200mm f/2.8L IS II USM.....	£1739.99*
EF 70-300mm f/4-5.6 IS USM.....	£404.98
EF 75-300mm f/4-5.6 III.....	£189.00
EF 85mm f/1.8 USM.....	£299.00
EF 100mm f/2.8 USM.....	£443.98
EF 100mm f/2.8L IS USM.....	£662.98*
EF 100-400mm f/4.5-5.6L IS USM.....	£1324.00
EF 200mm f/2.8L USM II.....	£608.99
EF 200-400 f/4L IS USM 1.4x TC (0% Finance).....	£10499.99
EF 300mm f/4L IS USM.....	£1139.99
EF 500mm f/4L IS II USM.....	£7765.00

*Price after cashback from Canon UK

**Split from kit

For a complete list of our Canon lenses please visit our website

Finance Available

powered by: **Pay4Later**

For finance options and info call us on 01633 262738 or 02920 394182 or visit www.cameracentreuk.com

0% Interest Finance Available!

on **Canon EOS 5D MKIII** and **EOS 6D**



£2179.00* **£1379.99***

after cashback

Fuji X-T1
+18-55mm lens

£1399.00



Nikon D3300
+18-55mm lens

£589.00



Sony A5000
+16-50mm lens

£415.00



Find us on Facebook



Canon Nikon SONY FUJIFILM PENTAX SIGMA TAMRON ZEISS SWAROVSKI OPTIK Sky-Watcher lowepro PocketWizard

Part-Exchange welcome - We buy and sell second-hand equipment.

flashes & lighting binoculars telescopes printers

Find more great deals in store or on our website:
www.cameracentreuk.com
 Cardiff/Newport open Mon-Sat 9am-5:30pm & Cardiff open Sun 11am-4pm

Nikon

Nikon Premier Dealer

CAMERAS

DF Black & 50mm f/1.8.....	£2748.99
DF Silver & 50mm f/1.8.....	£2679.00
D4 body.....	£4224.99
D800E body.....	£2348.99
D800 body.....	£2049.99
D610 body.....	£1398.98
D610 & 24-85mm VR.....	£1898.99
D7100 body.....	£849.00
D7100 & 18-105mm VR.....	£989.00
D5300 body.....	£639.00
D5300 & 18-55mm VR.....	£699.00
D5300 & 18-140mm VR.....	£963.99
D5200 body.....	£509.00
D5200 & 18-55mm VR.....	£550.00
D5100 body.....	£329.00
D5100 & 18-55mm VR.....	£409.00
D5100 & 18-105mm VR.....	£464.99
D3300 body.....	£498.00
D3300 & 18-55mm VR II.....	£589.00
D3200 body.....	£319.00
D3200 & 18-55mm VR.....	£379.00
D3200 & 18-105mm VR.....	£464.99
D3100 body.....	£259.00
D3100 & 18-55mm VR.....	£298.99
D3100 & 18-105mm VR.....	£398.99

FREE 8GB class 10 SD card and Tamron case with all Nikon DSLR cameras ordered by phone.

LENSES

10.5mm f/2.8 G AF DX IF-ED Fisheye.....	£594.98
14-24mm f/2.8 G AF-S ED.....	£1359.00
18-300mm f/3.5-5.6 AF-S ED VR.....	£679.98
24-70mm f/2.8 G AF-S ED.....	£1272.98
24-120mm f/4 G AF-S ED VR.....	£832.69
28mm f/1.8 G AF-S.....	£498.98
28-300mm f/3.5-5.6 G AF-S VR ED.....	£679.98
35mm f/1.8 G AF-S DX.....	£151.00
40mm f/2.8 G AF-S DX Micro.....	£187.38
50mm f/1.4 AF D.....	£249.98
50mm f/1.4 G AF-S.....	£287.98
50mm f/1.8 AF D.....	£112.98
50mm f/1.8 G AF-S.....	£152.98
55-200mm f/4-5.6 G AF-S DX VR IF-ED.....	£249.98
55-300mm f/4.5-5.6 G AF-S DX VR.....	£288.00
70-200mm f/2.8 G AF-S ED VR II.....	£1649.99
70-200mm f/4 G ED VR.....	£995.98
70-300mm f/4.5-5.6 G AF-S VR IF-ED.....	£452.98
80-400mm f/4.5-5.6 G AF-S VR ED.....	£1999.98
85mm f/1.8 G AF-S.....	£389.99

For a complete list of our Nikon lenses please visit our website

**FREE TAMRON
MEGAZOOM CASE
& 8GB CLASS 10 SD CARD
(worth £40)
with all DSLR Cameras!**

SONY α

Sony Alpha Centre of Excellence

CAMERAS

A99 body.....	£1799.99
A99 & 24-70mm ZA SSM.....	£3298.99
A7R body.....	£1678.98
A7R & 35mm f/2.8 FE ZA T*.....	£2395.99
A7 body.....	£1132.79
A7 & 28-70mm.....	£1489.00
A77 body.....	£678.98
A77 & 18-55mm SAM.....	£749.99
A77 & 75-300mm.....	£979.99
A77 & 18-135mm SAM.....	£928.98
A77 & 16-50mm.....	£1093.98
A65 body.....	£494.99
A65 & 18-55mm SAM.....	£528.98
A58 body.....	£289.99
A58 & 18-55mm SAM.....	£327.98
Pre-Order A6000 body.....	£589.00
Pre-Order A6000 & 16-50mm.....	£719.00
A5000 body.....	£369.00
A5000 & 16-50mm.....	£415.00
A3000 & 18-55mm.....	£238.98
NEX-7 body.....	£694.98
NEX-7 & 18-55mm.....	£774.98
NEX-7 & 16-50mm.....	£799.99
NEX-6 body.....	£349.00
NEX-6 & 16-50mm.....	£548.99
NEX-6 & 20mm f/2.8.....	£549.98
NEX-5T body.....	£389.99
NEX-5T 16-50mm.....	£499.99

FREE 8GB class 10 SD card and Tamron case with all Sony DSLR and NEX cameras ordered by phone.

LENSES

A-MOUNT

DT 11-18mm f/4.5-5.6 AF.....	£469.99
16-35mm f/2.8 Vario-Sonnar T* ZA SSM.....	£1398.98
DT 16-50mm f/2.8 SSM.....	£399.98**
DT 18-55 f/3.5-5.6.....	£69.98**
DT 18-250mm f/3.5-6.3 (Refurbished).....	£329.99
24mm f/2 Distagon T* ZA SSM.....	£849.98
DT 30mm f/2.8 Macro SAM.....	£139.00
DT 35mm f/1.8 SAM.....	£138.00
50mm f/1.4 AF.....	£298.98
50mm f/1.4 ZA SSM.....	£1268.94
DT 50mm f/1.8 SAM.....	£119.00
70-300mm f/4.5-5.6 G SSM.....	£719.99
DT 75-300 f/4.5-5.6.....	£175.00
70-400mm f/4-5.6 G SSM II.....	£1697.99
135mm f/2.8 STF.....	£898.99

E-MOUNT

FE 35mm f/2.8 ZA T*.....	£649.99
FE 55mm f/1.8 ZA T*.....	£849.98
FE 24-70mm f/4 ZA OSS T*.....	£1039.99
10-18mm f/4 OSS.....	£669.98
16mm f/2.8 Pancake.....	£169.99
18-55mm f/3.5-5.6 OSS.....	£149.99**
18-105mm f/4 G PZ OSS.....	£489.00
18-200mm f/3.6-6.3 OSS.....	£568.99
18-200mm f/3.6-6.3 PZ OSS.....	£899.99
20mm f/2.8 Pancake.....	£189.88
24mm f/1.8 ZA Sonnar T*.....	£728.94
30mm f/3.5 Macro.....	£158.99
35mm f/1.8 OSS.....	£359.99
50mm f/1.8 OSS.....	£199.99
55-210mm f/4.5-6.3 OSS.....	£199.99

**Split from kit

For a complete list of our Sony lenses please visit our website

FUJIFILM

CAMERAS

X-T1 body.....	£1049.00
X-T1 & 18-55mm.....	£1399.00
X-Pro1 body.....	£827.99
X-Pro1 & 18mm.....	£949.99
X-Pro1 & 35mm.....	£1246.00
X-E2 body.....	£767.99
X-E2 & 18-55mm.....	£1180.00
X-E1 body.....	£475.00
X-E1 & 18-55mm.....	£689.00
X-M1 body.....	£429.00
X-M1 & 16-50mm.....	£449.00
X-A1 & 16-50mm.....	£379.00

LENSES

14mm f/2.8 R XF.....	£568.99*
16-50mm f/3.5-5.6 XC OIS.....	£248.00
18mm f/2 R XF.....	£328.99*
18-55mm f/2.8-4 R XF LM OIS.....	£349.99*
23mm f/1.4 R XF.....	£698.98*
27mm f/2.8 XF.....	£267.99*
35mm f/1.4 R XF.....	£307.98*
55-200 f/3.5-4.8 R LM OIS.....	£435.00*
60mm f/2.4 R Macro.....	£359.00*

FREE 8GB class 10 SD card and Tamron case with all Fujifilm cameras ordered by phone.

*Price after cashback from Fujifilm UK

TAMRON

10-24mm f/3.5-4.5 Di II LD AF SP.....	£358.99
17-50mm f/2.8 XR Di II VC LD.....	£348.99
18-200mm f/3.5-6.3 XR Di II LD Macro.....	£138.98
18-270mm f/3.5-6.3 Di II VC PZD.....	£328.99
24-70mm f/2.8 Di VC USD SP.....	£809.00
60mm f/2 Di II LD Macro.....	£329.98
70-200mm f/2.8 SP Di VC USD.....	£1078.98
70-300mm f/4-5.6 Di LD Macro.....	£99.98
70-300mm f/4-5.6 Di VC USD.....	£289.00
90mm f/2.8 SP Di Macro.....	£369.00
90mm f/2.8 SP Di USD VC.....	£398.00
200-500mm f/5-6.3 Di LD IF.....	£789.00

SIGMA

10-20mm f/4-5.6 EX DC HSM.....	£348.99
18-35mm f/1.8 DC HSM.....	£628.99
19mm f/2.8 DN.....	£128.99
28mm f/1.8 EX DG Macro.....	£359.00
30mm f/1.4 DC HSM.....	£378.99
30mm f/2.8 DN.....	£128.99
35mm f/1.4 DG HSM.....	£669.00
50mm f/2.8 EX DG Macro.....	£269.99
60mm f/2.8 DN.....	£128.99
70mm f/2.8 EX DG Macro.....	£348.00
70-200mm f/2.8 EX DG OS HSM.....	£799.99
70-300mm f/4-5.6 APO DG Macro.....	£149.00
70-300mm f/4-5.6 DG OS.....	£239.99
105mm f/2.8 EX DG OS HSM Macro.....	£375.00
120-300mm f/2.8 DG OS HSM.....	£2595.00
150-500mm f/5-6.3 DG OS HSM.....	£648.99*

*Price after cashback from Sigma UK

Please visit our website for lens fitting information

**FREE DELIVERY
ON ALL PRODUCTS!
TO MAINLAND UK**

Mez Giotto Manfrotto Velbon Bushnell Westcott Phottix J BY CRUMPLER tamrac BLACKRAPID SEKONIC

Check out our latest eBay deals! - stores.ebay.co.uk/camera-centre-cardiff-ltd



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

ffordes

photographic

R6 Black Body Only	E+/E++ £289 - £349	ZE702 Polarising Filter	E++ £89	60mm F2.8 AFS ED Micro	E++ £289
R6 Chrome Body Only	E++/Mint- £349 - £449			70-200mm F2.8 G AFS ED VR	E+/E++ £379 - £389
R5 Black Body Only	E+/E++ £239 - £249			70-200mm F2.8 G AFS ED VR II	Mint- £1,349
R5 Chrome Body Only	E+/E++ £239 - £249			70-210mm F4.5-5.6 AF	E+ £59
RE Black Body Only	E++ £219			70-300mm F4.5-5.6 AFG	E++ £69
R4S Model 2 Black Body Only	E++ £249			70-300mm F4.5-5.6 AFD	E+/E++ £119 - £149
R4S Black Body Only	E+/E++ £149 - £179			70-300mm F4.5-5.6 G AFS VR	E+/Mint- £319
R4 Black Body Only	E+/E++ £129 - £159			75-240mm F4.5-5.6 AFD	E+/E++ £69
R3 MOT + WinStar	Mint- £299			80-200mm F2.8 ED AFD	E+ £499
R3 Black Body Only	E+/E++ £239 - £249			80-200mm F4.5-5.6 AFD	E+ £199
SL2 Anniversary Black Body Only	E++ £649			85mm F1.4 AFD	Exc/ E++ £589 - £699
SL2 Black Body Only	E+ £279 - £299			105mm F2.8 AF Micro	E+ £349
SL2 MOT Black Body Only	E+ £279 - £299			105mm F2.8 AFD Micro	E++ £399
SL Chrome + 50mm F2	E+ £289			180mm F2.8 ED AFD	E++/Mint- £489 - £499
SL Chrome + 50mm F2 (Dummy)	E+ £149			200-400mm F4 G VR AFS IFED	E+ £3,299
SL Chrome Body Only	E+/E++ £149 - £249			300mm F2.8 IFED AF	Exc £749 - £989
SL Chrome Body Only	E+ £169			300mm F4.5 IFED AF	E+ £199
24mm F2.8 R 3cam	E+ £399			Sigma 18-50mm F2.8 EX DC Macro	E+ £59
24mm F2.8 R 2cam	E+ £399			Sigma 18-125mm F3.5-5.6 DC OS HSM	Mint- £179
28mm F2.8 PCS Shift	E+ £399			Sigma 18-200mm F3.5-5.6 DC OS	Mint- £189
28-70mm F3.5-5.6 R 3cam	E+ £199			Sigma 18-200mm F3.5-5.6 DC OS	E+ £399
35mm F2.8 R 3cam	E+ £199			Sigma 20mm F1.8 EX DG	E++ £279
35mm F4 PK Outgoing	E+ £399			Sigma 30mm F1.4 EX DG HSM	E++ £219
35-70mm F3.5 R German	E+ £499			Sigma 50mm F1.4 EX DG	E+ £199
35-70mm F3.5 R Japan	E+ £249			Sigma 50-200mm F4.5-5.6 DC HSM OS	Mint- £299
60mm F2.8 Macro ROM	E+ £549			Sigma 50-500mm F4-6.3 APO DG HSM	E+ £449
60mm F2.8 R 3cam Macro	E+ £399			Sigma 55-200mm F4.5-5.6 DC	E+ £59
60mm F2.8 R Macro + Tube	Exc/ E+ £299 - £399			Sigma 70-210mm F3.5-5.6 D APO	E+ £79
70-210mm F4.5 R 3cam	E+ £449			Sigma 70-300mm F4.5-5.6 APO DG	E++ £59 - £69
80-200mm F4.5 R 3cam	E+ £189 - £199			Sigma 70-300mm F4.5-5.6 APO Macro	E+/E++ £59 - £69
90mm F2.8 R 1cam	E+ £225			Sigma 70-300mm F4.5-5.6 APO Macro Super	E+ £89 - £109
90mm F2.8 R 3cam	E+/E++ £299 - £459			Sigma 70-300mm F4.5-5.6 DG Macro	E++ £69 - £79
100mm F2.8 APO Macro 3cam	E+ £1,399			Sigma 80-400mm F4.5-5.6 APO DG OS	E++ £499
100mm F2.8 APO Macro ROM	E+ £1,399			Sigma 105mm F2.8 EX DG Macro	E++ £239
135mm F2.8 R 3cam	E+/E++ £249 - £299			Sigma 120-300mm F2.8 EX DG OS HSM	Mint- £2,199
180mm F2.8 R 3cam	Exc/ E+ £299 - £399			Sigma 135-400mm F4.5-5.6 APO D	E+/E++ £249 - £349
180mm F4 R 3cam	Exc/ E+ £169 - £299			Sigma 150-500mm F5-6.3 APO DG OS HSM	E++ £599
280mm F2.8 APO R 3cam	E++ £249			Sigma 800mm F5.6 APO DG HSM	Mint- £4,100
580mm F5.6 Telyt R	E+ £599			Tamron 17-35mm F2.8 XR D	E+ £189
580mm F5.6 Telyt R	E+ £599			Tamron 70-300mm F4.5-5.6 AF LD	E++ £69 - £79
800mm F5.6 APO Telyt R	E+ £599			Tamron 90mm F2.8 SP Di Macro	Mint- £249
2x Apo Extender R	Mint- £749			Tokina 11-16mm F2.8 DX ATX	E+ £379
2x Apo Extender R	E+/Mint- £49 - £129			Tokina 12-24mm F4 ATX PRO SD	Mint- £379
Nikon 35mm F3.5 PC Shift	E+ £249			Tokina 24-200mm F3.5-5.6 Asph	E+ £39
Tamron 70-350mm F4.5	E+ £169			Tokina 400mm F5.6 ATX SD	E++ £220
Metz 50AF1 Digital	Mint- £119			Vivitar 28-210mm F3.5-5.6 AF	E++ £49
Angle Finder R	E+ £125			Zeiss 55mm F1.4 Planar ZF	E++/Mint- £729 - £749
Angle Finder R (14300)	E+ £125			Zeiss 100mm F2 Macro Planar ZF2	E+ £1,149
Belouos Unit R	E+ £125			Sigma 1.4x Apo Converter	E++/Mint- £109
Macro Adapter R	E++/Mint- £69 - £125			Teleplus 1.7x Apo Converter	E+ £29
Motorwindr Set R8/R9	E+ £269			TC-20E Converter	E+ £99
Motorwindr R	E+ £49			TC-20E Converter	E+ £99
Motorwindr R + R7 Grip	E+ £139			TC-20E Converter	E+ £99
Motorwindr R8/R9	E+/E++ £129 - £249			TC-20E Converter	E+ £99
R8/R9 Remote control	E+ £89 - £39			TC-20E Converter	E+ £99

USED EQUIPMENT OFFERS

Olympus OM-D E-M5 Digital Body Only

Exc++ Condition
From £429
Inc. 6 Months Warranty

Fuji GW690 MKIII

Exc++ Condition
From £699
Inc. 6 Months Warranty

Nikon D90 Digital Body Only

Exc+ Condition
From £249
Inc. 6 Months Warranty

Minolta Dynax 40 + 28-80mm

Exc++ Condition
From £79
Inc. 6 Months Warranty

Panasonic 14-140mm HD Micro 4/3rds

Exc++ Condition
From £249
Inc. 6 Months Warranty

Canon Speedlite 550EX Flashgun

Exc+ Condition
From £129
Inc. 6 Months Warranty

WANTED QUALITY USED EQUIPMENT

Full DIGITAL Bodies
Micro Digital Bodies
Compact Digital
Auto Focus Lens
Manual Focus Lens
Medium Format
Large Format
Tripods & Bags

Contact:
For Best Quote
Email:
Steve
info@ffordes.com
Telephone:
Alister
01463 783850
Largest USED Equipment
Specialist in the UK
Established: 1960



Connect NOW **Established 1960**

Shop On-Line 24/7
Shop open Mon-Fri
9 till 5.30

Pay by Cash or Cheque plus...
PayPal MasterCard VISA VISA Debit Maestro
Prices correct when compiled. E&OE.

Infra Red Photography

The Easy Way...



Bring your camera for same day Sensor Cleaning on the 'Just' Stand H26 at The Photography Show NEC 1-4 March

Advanced Camera Services offer Infra Red, UV and Quartz filter conversions on most digital SLRs. We can fit any of the filters to your donor camera... a great way to utilise your old DSLR... or we can supply cameras already converted. With this digital infra red photography conversion it is now possible to photograph infra red images hand held at low ISO speeds and without the need for infra red filters. Since you no longer need to use an IR filter in the front of your lens it is much easier to change lenses, compose and focus.

ACS

Advanced Camera Services Ltd
Unit 10, Linmore Court
Threpton Road Industrial Estate
Watton, Norfolk, IP25 6NG.
T: 01953 889324 F: 01953 880086
E: acs_2005@btconnect.com

www.advancedcameraservices.co.uk

We also offer a full repair & sensor cleaning service please ask!



ACS DSLR 'IR' conversions have featured in this magazine

Fotospeed nominated & Winners 'Best professional Paper' for 6th year running at SWPP Trade Awards Jan 2014

AND THE WINNER IS...

Pigment Friendly Lustre

Fotospeed are proud to have won the SWPP Best Inkjet Paper for five of the last six years just having notched up the Jan 2014 Award. A flat stiff heavyweight paper with a bright white base and a real photographic lustre finish.

Image: Leo Palmer - FRPS, EFIAP, APSA



Fotospeed

"comparisons with the legendary Fuji Crystal Archive papers are not misplaced"

Tony Worobiec, FRPS

For more information or to find your nearest stockist, please call us on 01249 714 555 or email sales@fotospeed.com

www.fotospeed.com



KAILI LENSES... WELL WORTH LOOKING INTO

GREAT VALUE-FOR-MONEY LENSES NOW AVAILABLE FROM SELECTED STOCKISTS IN THE U.K.



Close up of Rhino (left) taken using the Kaili 500mm f6.3 manual focus mirror lens for full frame cameras. Fits via a T mount adapter which is sold separately. The wider view (below) shows the same shot taken using a 50mm lens.



Don't be put off by the low price, these are very capable lenses



Kaili 500mm f6.3 manual focus mirror lens for full frame cameras. SRP £139.99.



ALSO AVAILABLE
Kaili 85mm f1.8 manual focus portrait lens in Canon mount. SRP £135.99.

7 Elements in 6 groups. Minimum focus 2.0m. Size: 98 x 119.5mm. Angle of View: 5°.

6 Elements in 6 groups. Minimum focus 0.85m. Size: 72 x 72.2mm. Angle of View: 28.3°.

Kauser International Trading Ltd

P O Box 85, Radlett, Hertfordshire, WD7 7ZN. Tel: 01727 874088
Email: info@kauserinternational.com Web: www.kauserinternational.com

onlinepaper.co.uk

The online paper specialists

Stop press...FREE UK P&P with checkout code **AP8314** expires 31st March

A huge range of papers in stock at great web prices

Like us on Facebook for more great offers

Award winning papers, next day delivery, as standard

Call 01892 771245
Email sales@onlinepaper.co.uk



New Magnificent 7 Baryta Explorer Test Pack. 5 x sheets each of 7 top brands of Baryta Papers...only £29.95

KOOD

KOOD MANUFACTURE THE MOST COMPREHENSIVE RANGE OF FILTERS AVAILABLE



All Japanese filters are packed in a twist box

Underwater Filters Blue water for water with Coral



UK OPTICAL RESIN MADE IN UK

Blue Water 100mmx100mm
Blue Water 104mm Disc
Blue Water 125mmx125mm
Blue Water 27mm
Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm
Blue Water 77mm

For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 72mm



SLIM KOOD FILTERS MADE IN CHINA

UV 46mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm
32MM UV Multi Coated
35MM UV Multi Coated
38MM UV Multi Coated
42MM UV Multi Coated
46MM UV Multi Coated
50MM UV Multi Coated
55MM UV Multi Coated
60MM UV Multi Coated
65MM UV Multi Coated
70MM UV Multi Coated
75MM UV Multi Coated
80MM UV Multi Coated
46mm PIC
49mm PIC
52mm PIC
55mm PIC
58mm PIC
62mm PIC
67mm PIC
72mm PIC
77mm PIC
82mm PIC
86mm PIC



OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm
UV 25mm
UV 27mm
UV 28mm
UV 30mm
UV 30.5mm
UV 34mm
UV 35.5mm
UV 37mm
UV 37.5mm
UV 39mm
UV 40.5mm
UV 43mm
UV 46mm
UV 48mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm

OPTICAL FILTER GROUND GLASS

Skylight 1B 37mm
Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
Skylight 1B 48mm
Skylight 1B 49mm
Skylight 1B 52mm
Skylight 1B 55mm
Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 95mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm
Skylight 105mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 35.5mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 48mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 48mm
Polariser Linear 49mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm

Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm
Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm

Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 4X 77mm
Starburst 4X 82mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
Starburst 6X 49mm
Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 67mm
Starburst 6X 72mm
Starburst 6X 77mm

Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Multi Image 3x 49mm
Multi Image 3x 52mm
Multi Image 3x 55mm
Multi Image 3x 58mm
Multi Image 3x 62mm
Multi Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

V/G 2x 49mm Yellow Green
V/G 2x 52mm
V/G 2x 55mm
V/G 2x 58mm
V/G 2x 62mm
V/G 2x 67mm
V/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm
Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters



JAPANESE OPTICAL GLASS OR UK OPTICAL RESIN

80A 52mm
80A 55mm
80A 58mm
80A 62mm
80A 67mm
80A 72mm
80A 77mm
80B 49mm
80B 52mm
80B 55mm
80B 58mm
80B 62mm
80B 67mm
80B 72mm
80B 77mm
80B 82mm
80B 86mm
80B 89mm
80B 92mm
80B 95mm
80B 98mm
80B 101mm
80B 104mm
80B 107mm
80B 110mm
80B 113mm
80B 116mm
80B 119mm
80B 122mm
80B 125mm
80B 128mm
80B 131mm
80B 134mm
80B 137mm
80B 140mm
80B 143mm
80B 146mm
80B 149mm
80B 152mm
80B 155mm
80B 158mm
80B 161mm
80B 164mm
80B 167mm
80B 170mm
80B 173mm
80B 176mm
80B 179mm
80B 182mm
80B 185mm
80B 188mm
80B 191mm
80B 194mm
80B 197mm
80B 200mm
80B 203mm
80B 206mm
80B 209mm
80B 212mm
80B 215mm
80B 218mm
80B 221mm
80B 224mm
80B 227mm
80B 230mm
80B 233mm
80B 236mm
80B 239mm
80B 242mm
80B 245mm
80B 248mm
80B 251mm
80B 254mm
80B 257mm
80B 260mm
80B 263mm
80B 266mm
80B 269mm
80B 272mm
80B 275mm
80B 278mm
80B 281mm
80B 284mm
80B 287mm
80B 290mm
80B 293mm
80B 296mm
80B 299mm
80B 302mm
80B 305mm
80B 308mm
80B 311mm
80B 314mm
80B 317mm
80B 320mm
80B 323mm
80B 326mm
80B 329mm
80B 332mm
80B 335mm
80B 338mm
80B 341mm
80B 344mm
80B 347mm
80B 350mm
80B 353mm
80B 356mm
80B 359mm
80B 362mm
80B 365mm
80B 368mm
80B 371mm
80B 374mm
80B 377mm
80B 380mm
80B 383mm
80B 386mm
80B 389mm
80B 392mm
80B 395mm
80B 398mm
80B 401mm
80B 404mm
80B 407mm
80B 410mm
80B 413mm
80B 416mm
80B 419mm
80B 422mm
80B 425mm
80B 428mm
80B 431mm
80B 434mm
80B 437mm
80B 440mm
80B 443mm
80B 446mm
80B 449mm
80B 452mm
80B 455mm
80B 458mm
80B 461mm
80B 464mm
80B 467mm
80B 470mm
80B 473mm
80B 476mm
80B 479mm
80B 482mm
80B 485mm
80B 488mm
80B 491mm
80B 494mm
80B 497mm
80B 500mm
80B 503mm
80B 506mm
80B 509mm
80B 512mm
80B 515mm
80B 518mm
80B 521mm
80B 524mm
80B 527mm
80B 530mm
80B 533mm
80B 536mm
80B 539mm
80B 542mm
80B 545mm
80B 548mm
80B 551mm
80B 554mm
80B 557mm
80B 560mm
80B 563mm
80B 566mm
80B 569mm
80B 572mm
80B 575mm
80B 578mm
80B 581mm
80B 584mm
80B 587mm
80B 590mm
80B 593mm
80B 596mm
80B 599mm
80B 602mm
80B 605mm
80B 608mm
80B 611mm
80B 614mm
80B 617mm
80B 620mm
80B 623mm
80B 626mm
80B 629mm
80B 632mm
80B 635mm
80B 638mm
80B 641mm
80B 644mm
80B 647mm
80B 650mm
80B 653mm
80B 656mm
80B 659mm
80B 662mm
80B 665mm
80B 668mm
80B 671mm
80B 674mm
80B 677mm
80B 680mm
80B 683mm
80B 686mm
80B 689mm
80B 692mm
80B 695mm
80B 698mm
80B 701mm
80B 704mm
80B 707mm
80B 710mm
80B 713mm
80B 716mm
80B 719mm
80B 722mm
80B 725mm
80B 728mm
80B 731mm
80B 734mm
80B 737mm
80B 740mm
80B 743mm
80B 746mm
80B 749mm
80B 752mm
80B 755mm
80B 758mm
80B 761mm
80B 764mm
80B 767mm
80B 770mm
80B 773mm
80B 776mm
80B 779mm
80B 782mm
80B 785mm
80B 788mm
80B 791mm
80B 794mm
80B 797mm
80B 800mm
80B 803mm
80B 806mm
80B 809mm
80B 812mm
80B 815mm
80B 818mm
80B 821mm
80B 824mm
80B 827mm
80B 830mm
80B 833mm
80B 836mm
80B 839mm
80B 842mm
80B 845mm
80B 848mm
80B 851mm
80B 854mm
80B 857mm
80B 860mm
80B 863mm
80B 866mm
80B 869mm
80B 872mm
80B 875mm
80B 878mm
80B 881mm
80B 884mm
80B 887mm
80B 890mm
80B 893mm
80B 896mm
80B 899mm
80B 902mm
80B 905mm
80B 908mm
80B 911mm
80B 914mm
80B 917mm
80B 920mm
80B 923mm
80B 926mm
80B 929mm
80B 932mm
80B 935mm
80B 938mm
80B 941mm
80B 944mm
80B 947mm
80B 950mm
80B 953mm
80B 956mm
80B 959mm
80B 962mm
80B 965mm
80B 968mm
80B 971mm
80B 974mm
80B 977mm
80B 980mm
80B 983mm
80B 986mm
80B 989mm
80B 992mm
80B 995mm
80B 998mm
80B 1001mm
80B 1004mm
80B 1007mm
80B 1010mm
80B 1013mm
80B 1016mm
80B 1019mm
80B 1022mm
80B 1025mm
80B 1028mm
80B 1031mm
80B 1034mm
80B 1037mm
80B 1040mm
80B 1043mm
80B 1046mm
80B 1049mm
80B 1052mm
80B 1055mm
80B 1058mm
80B 1061mm
80B 1064mm
80B 1067mm
80B 1070mm
80B 1073mm
80B 1076mm
80B 1079mm
80B 1082mm
80B 1085mm
80B 1088mm
80B 1091mm
80B 1094mm
80B 1097mm
80B 1100mm
80B 1103mm
80B 1106mm
80B 1109mm
80B 1112mm
80B 1115mm
80B 1118mm
80B 1121mm
80B 1124mm
80B 1127mm
80B 1130mm
80B 1133mm
80B 1136mm
80B 1139mm
80B 1142mm
80B 1145mm
80B 1148mm
80B 1151mm
80B 1154mm
80B 1157mm
80B 1160mm
80B 1163mm
80B 1166mm
80B 1169mm
80B 1172mm
80B 1175mm
80B 1178mm
80B 1181mm
80B 1184mm
80B 1187mm
80B 1190mm
80B 1193mm
80B 1196mm
80B 1199mm
80B 1202mm
80B 1205mm
80B 1208mm
80B 1211mm
80B 1214mm
80B 1217mm
80B 1220mm
80B 1223mm
80B 1226mm
80B 1229mm
80B 1232mm
80B 1235mm
80B 1238mm
80B 1241mm
80B 1244mm
80B 1247mm
80B 1250mm
80B 1253mm
80B 1256mm
80B 1259mm
80B 1262mm
80B 1265mm
80B 1268mm
80B 1271mm
80B 1274mm
80B 1277mm
80B 1280mm
80B 1283mm
80B 1286mm
80B 1289mm
80B 1292mm
80B 1295mm
80B 1298mm
80B 1301mm
80B 1304mm
80B 1307mm
80B 1310mm
80B 1313mm
80B 1316mm
80B 1319mm
80B 1322mm
80B 1325mm
80B 1328mm
80B 1331mm
80B 1334mm
80B 1337mm
80B 1340mm
80B 1343mm
80B 1346mm
80B 1349mm
80B 1352mm
80B 1355mm
80B 1358mm
80B 1361mm
80B 1364mm
80B 1367mm
80B 1370mm
80B 1373mm
80B 1376mm
80B 1379mm
80B 1382mm
80B 1385mm
80B 1388mm
80B 1391mm
80B 1394mm
80B 1397mm
80B 1400mm
80B 1403mm
80B 1406mm
80B 1409mm
80B 1412mm
80B 1415mm
80B 1418mm
80B 1421mm
80B 1424mm
80B 1427mm
80B 1430mm
80B 1433mm
80B 1436mm
80B 1439mm
80B 1442mm
80B 1445mm
80B 1448mm
80B 1451mm
80B 1454mm
80B 1457mm
80B 1460mm
80B 1463mm
80B 1466mm
80B 1469mm
80B 1472mm
80B 1475mm
80B 1478mm
80B 1481mm
80B 1484mm
80B 1487mm
80B 1490mm
80B 1493mm
80B 1496mm
80B 1499mm
80B 1502mm
80B 1505mm
80B 1508mm
80B 1511mm
80B 1514mm
80B 1517mm
80B 1520mm
80B 1523mm
80B 1526mm
80B 1529mm
80B 1532mm
80B 1535mm
80B 1538mm
80B 1541mm
80B 1544mm
80B 1547mm
80B 1550mm
80B 1553mm
80B 1556mm
80B 1559mm
80B 1562mm
80B 1565mm
80B 1568mm
80B 1571mm
80B 1574mm
80B 1577mm
80B 1580mm
80B 1583mm
80B 1586mm
80B 1589mm
80B 1592mm
80B 1595mm
80B 1598mm
80B 1601mm
80B 1604mm
80B 1607mm
80B 1610mm
80B 1613mm
80B 1616mm
80B 1619mm
80B 1622mm
80B 1625mm
80B 1628mm
80B 1631mm
80B 1634mm
80B 1637mm
80B 1640mm
80B 1643mm
80B 1646mm
80B 1649mm
80B 1652mm
80B 1655mm
80B 1658mm
80B 1661mm
80B 1664mm
80B 1667mm
80B 1670mm
80B 1673mm
80B 1676mm
80B 1679mm
80B 1682mm
80B 1685mm
80B 1688mm
80B 1691mm
80B 1694mm
80B 1697mm
80B 1700mm
80B 1703mm
80B 1706mm
80B 1709mm
80B 1712mm
80B 1715mm
80B 1718mm
80B 1721mm
80B 1724mm
80B 1727mm
80B 1730mm
80B 1733mm
80B 1736mm
80B 1739mm
80B 1742mm
80B 1745mm
80B 1748mm
80B 1751mm
80B 1754mm
80B 1757mm
80B 1760mm
80B 1763mm
80B 1766mm
80B 1769mm
80B 1772mm
80B 1775mm
80B 1778mm
80B 1781mm
80B 1784mm
80B 1787mm
80B 1790mm
80B 1793mm
80B 1796mm
80B 1799mm
80B 1802mm
80B

CLOCK tower CAMERAS

Primes & Classics

35mm Film SLR's bodies		M-42 85mm f/2.0 Jupiter-9	£69
Canon EOS 650	£14	PRIME	£99
Canon EOS 500n	£19	Minolta MD 100-300mm	£39
Canon EOS 10	£28	Minolta MD 135mm f/2.8	£39
Canon EOS 50e	£30	Minolta MD 500mm Mirror	£89
Canon T70	£29	Nikon AF 24-70mm f/2.8 ED	
Canon T90	£69	(N)	£949
Canon AE1	£49	Nikon Ais 28-85mm	£159
Canon AE1	£69	Nikon Ais 35-135mm	£89
Canon EOS 3	£139	Nikon MF 28mm f/2.0 Vivitar	£49
Canon EOS 1	£99	Nikon Ais 35mm f/2.0	£139
Canon EOS 5	£59	Nikon AF-S 85mm f/1.8 G	£299
Minolta 404si	£29	Nikon MF 180mm f/2.8 Ais ED	£239
Minolta 7000	£20	Nikon Ais 105mm f/2.8 MACRO	£289
Minolta 5000i	£12	Nikon Ai 105mm f/4.0 MACRO	£229
Minolta 700si	£39	Nikon TC-301 2x Converter	£79
Minolta X700	£79	Nikon fit 200mm f/2.8 Soligor	£99
Nikon F90x	£45	Nikon 300mm f/4.5 Prong	
Nikon F801	£36	(AI Conv)	£139
Nikon F601	£23	Nikon AF 70-210mm f/4-5.6	£89
Nikon F80	£28	Nikon fit AF 100-300mm f/4.0 APO	
Nikon F75	£25	Sigma	£299
Nikon F50	£16	Olympus AF 9-18mm ED 4/3	£299
Nikon F501	£29	Olympus 21mm f/3.5 ZUIKO	£219
Nikon F301	£35	Olympus 35mm f/2.0 ZUIKO	£189
Nikon FG-20	£60	Pentax AF 100mm f/2.8 F-DA W/	
Nikon FM2	£129	Proof MACRO	£449
Nikon FE2	£109	Pentax AF 90mm f/2.5 Tamron	
Nikon F3-HP	£159	MACRO SP	£179
Nikon FM3a	£289	Pentax fit 90mm f/2.8 Tamron	
Pentax MZ-30	£25	MACRO (AD-2 Mount)	£129
Pentax MZ-7	£25	Sony NEX 16mm f/2.8	£159
Pentax Z-1p	£69	Sony fit AF 170-500mm Sigma	£299
Lenses		Vivitar 600mm f/8.0 Series 1	
Canon EF-S 17-55mm f/2.8 IS	£529	(Canon EF Mount Inc)	£299
Canon EF-S 15-85mm USM IS	£379	Medium Format	
Canon EF 300mm f/4.0 L IS	£799	Fuji GW-690 with 90mm, 6x9	£569
Canon EF 180mm f/3.5 L		Fuji GW-670 with 90mm, 6x7	£439
MACRO	£799	Kiev 60 + 80mm f/2.8 6x6	£189
Canon fit 70-210mm f/3.5 SP		Pentax 645 + 75mm f/2.8	£239
Tamron (AD-2)	£89	Lightmeters	
Canon FD 100mm f/2.8	£89	Sekonic L-358 Digital meter	£169
Canon 100-300mm	£39	Minolta IV Ambient,	
Contax ZEISS 45mm f/2.8 Tessar,		Flash meter	£159
EF mount inc'	£189	Flashguns	
M-42 17mm f/4.0		Canon 540ez	£69
SMC-Takumar	£289	Canon 300tl	£29
M-42 35mm f/2.4 Flektogon	£129	Sony HVL-F56am Digital Flash	£139
		Nikon SB-16	£99
		Nikon SB-80	£79
		Nikon SB-900	£219
		Nikon R1-C1 Wireless MACRO	
		Twin Flash kit	£389
		Battery Grips	
		Canon EOS 7d Grip	£89
		Canon EOS 5d Mk-II Grip	£159
		Nikon D300 Grip	£89
		Nikon D7000 Grip	£79
		Collectables	
		Cambo Monorail 5x4 +	
		150mm Rodenstock	£489
		LEICA M4 Black - Exce' Condition,	
		Serviced	£949
		LEICA CL +	
		40mm Leitz Wetzlar	£699
		LEICA T742 Trinovid	£389
		LEICA Televid 77 Scope,	
		20-60x	£799
		Kodak Retina Reflex II inc' 50mm	
		f/1.9, 28mm f/4.0, BOXED, Case,	
		Exce' Condition	£189
		Konica AUTOREFLEX with	
		52mm f/1.8	£129
		Olympus XA 35mm f/2.8 Zuiko	£69
		Plaubel Makina 6x7 Rangefinder,	
		with 80mm f/2.8 Nikkor	£1049
		Ricoh GR-V 10 MP, 28mm f/1.8	
		VOIGTLANDER	£259
		Boixlander VC Meter II	
		(BOXED)	£139
		Voigtlander VITESSA with 50mm	
		f/2.0 - V/G Condition	£219
		Yashica T-	£69
		Yashica T-	£29
		E: sales@clocktowercameras.co.uk	
		W: www.clocktowercameras.co.uk	

**Clock Tower
Cameras**
**32, Church Street,
BRIGHTON.**
BN1 1RL.
Tel : 01273
706010

Clock Tower Cameras
32, Church Street,
BRIGHTON.
BN1 1RL.
Tel : 01273
706010

WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

Ace CAMERAS

01225 466975

16 GREEN STREET,
BATH, BA1 2JZ.

Ace OPTICS

Canon 24-70mm f2.8L USM



Mint condition
Only **£799**

Canon EOS 7D Body



Mint-condition
Only **£749**

Leica M9 Black



Ex++ condition
Only **£2800**

DIGITAL CAMERAS

Canon EOS 30D Body Ex++	£129	21mm f2.8 Elmarit + Viewfinder Mint	£1499
Canon EOS 50D Body Ex++	£329	24mm f2.8 Elmarit ASPH Ex++	£1499
Canon EOS D60 Body Ex++	£79	28mm f2 Summicron ASPH Mint	£1850
Canon SX1 IS Ex++	£99	35mm f2 Summicron ASPH Mint	£1399
Leica M9 Black Ex++	£2800	50mm f1.4 Summilux ASPH Mint	£2199
Panasonic G1 + 14-45mm Ex++	£139	50mm f1.4 Summilux Ex++	£1399

FILM CAMERAS

Leica I & 50mm f3.5 Elmar Ex++	£1299	50mm f2.5 Summarit Mint	£799
Leica I F Red Dial Mint	£449	50mm f2.8 Elmar Ex++	£399
Leica III G Ex++	£799	90mm f2 Summicron ASPH Mint	£2099
Leica M4 Ex++	£799	90mm f2 Summicron Ex++	£649
Leica M4-2 Ex++	£849	Voigtlander 50mm f1.1 Nokton Mint	£899
Leica M6 Black Ex++	£699	Zeiss 35mm f2.8 Biogon Mint	£629
Minolta X-300 + 28mm f3.5 Ex++	£89	MINOLTA LENSES	
Minolta XG-M + 50mm f2 Mint	£79	MC 18mm f9.5	£329
Minox C Subminiature Ex++	£79	MC 24mm f2.8	£199
Nikon FE2 Body Ex++	£99	MC 40-80mm f2.8	£249
Tessina Ex++	£399	MD 500mm f8	£229
Widelux Ex++	£899	NIKON LENSES	
Yashica 124 G Mint	£179	AF-S DX 17-55mm f2.8 ED Ex++	£599

CANON LENSES

EF-S 10-22mm f3.5-4.5 USM Mint	£399	AF 18mm f2.8 D Ex++	£749
EF 17-40mm f4L USM Mint	£529	AI-S 18mm f3.5	£529
EF 17-55mm f2.8 IS USM Mint	£549	AF 18-35mm f3.5-4.5 D ED Mint	£299
EF 24-105mm f4L IS USM Mint	£529	AF-S DX 18-200mm f3.5-5.6 G ED VR Ex++	£299
EF 50mm f1.4 USM Mint	£229	AF-S 24-70mm f2.8 G ED Mint	£1029
EF 70-200mm f4L IS USM Mint	£749	AI 35mm f2.8 D PC Ex++	£299
EF 70-300 f4.5-5.6 IS USM	£329	AF-S 70-300 f4.5-5.6 G ED VR	£329
EF 100mm f2.8 USM Macro	£349	AF 80-400mm f4.5-5.6 D ED VR	£799
EF 100-400mm f4.5-5.6L IS USM	£949	AI-S 85mm f1.4	£549
EF 180mm f3.5L USM	£1049	AF-S 105mm f2.8 Micro G ED VR	£499
EF Extender 1.4x III	£329	Sigma 20mm f1.8 EX DG	£429
EF Extender 2x III	£329	OTHER LENSES	
EF 100-400mm f4.5-5.6L IS USM	£949	Panasonic 14-42mm f3.5-5.6 II p1/1	£139
Sigma 15-30mm EX DG	£229	Panasonic 45-200mm f4-5.6 p1/1	£209
Sigma 18-125mm DC HSM OS	£199	Panasonic LEICA 45mm f2.8 Macro p1/1	£449

GoPro HERO3+ Black Edition



£359

GoPro HERO3+ Silver Edition



£279

GoPro HERO3 White Edition



£199

Panasonic GM1 + 12-32mm



£579

Panasonic TZ40



£229

Panasonic LF1



£299

Leica M



£5100

Leica X Vario



£1998

Leica C



£550



See our website for full used listings & all the top brands of cameras, lenses, optics & more...

Part exchange welcome, please call for an estimate

www.acecameras.co.uk

24 hour despatch - Open Mon - Sat: 08:45 - 18:00 - Online 24/7 - Prices & details correct at time of print & include VAT - E&OE

BUY, SELL OR PART EXCHANGE PHOTOGRAPHIC EQUIPMENT



BUY AT A BETTER PRICE
SELL WITHOUT RISK OR HASSLE

www.mpbphotographic.co.uk

0845 459 0101



Trade in your used equipment for cash or an upgrade

Sell or part exchange hassle-free with the leading online retailer of used photo equipment in the UK and Europe. We'll give you a competitive quote on your gear within one working day.

Avoid the risks, hassles and additional fees of auction sites and private sales by selling your equipment directly to us. We buy most modern equipment, including cameras, lenses, flashguns, tripods and more. Just tell us what you'd like to sell and we'll give you a competitive quote within one working day. If you're happy, we'll arrange free courier collection on a day suitable for you.

You can also **part exchange your used gear for brand new or used equipment**; we'll throw in free next working day delivery on anything you purchase, so you can start using it as quickly as possible!

LOOKING TO BUY?

Our huge range of high quality used stock is updated daily, and we offer next working day delivery on all UK orders. All of our used equipment comes with a six month warranty for your peace of mind. See how much you could save buying used at mpbphotographic.co.uk



www.mpbphotographic.co.uk
0845 459 0101





Visit us at: Unit 44-46, Icknield Way Farm,
Tring Road, Dunstable, LU6 2JX.

01582 661878
Call us Mon - Fri 8am - 5pm
Visit www.srb-photographic.com for 1000s more SRB products

If you are very quick there is still time to see us at The Photography Show, NEC, 1-4 March 2014

** STOP PRESS... SRB'S ND1000 WINS BEST VALUE AWARD IN PHOTO PLUS BIG STOPPER GROUP TEST

Circular Filters

UV Filters	
SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy	
46mm	£6.50
49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50
Sizes available: 25 to 105mm	

Circular Polarising Filters	
SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water	
46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50
Sizes available: 25 to 86mm	

Skylight Filters	
SRB's Skylight filters are used for lens protection	
46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50
Sizes available: 27 to 86mm	

Infra Red Filters	
SRB's Infra Red Filters block visible light and transmit infrared.	
46mm	£18.95
49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
86mm	£49.95
Sizes available: 28 to 105mm	

Variable ND Fader	
By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop	
46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.95
4 stars in 'Amateur Photographer' Magazine	

Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.			
Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77	These are just some of our stock, we have every size step ring available. You name it and we'll make it	
52mm	46-77		
55mm	46-77		

Square Filters

Soft ND Grad Kit	
£44.95	
* Highly rated in AP test	
Includes:	
- 3 Soft ND Filters	- 1 Filter Wallet
- 1 Holder	- 1 Cleaning Cloth
- 1 Adaptor Ring	
P Size only	
Landscape Set	
Use this landscape set specifically to accent landscape photography shots	
Includes:	
- Blue Grad Filter	- Sunset Grad Filter
- 0.6 Soft ND Grad Filter	
£37.50	
Black & White Set	
Use this SRB filter set for black & white photography	
Includes:	
- Red Filter	- Green Filter
- Orange Filter	- Yellow Filter
£39.95	
Full ND Set	
SRB's ND filters are used to tone down a bright sky	
Includes:	
- 0.3 Full ND Filter	- 0.6 Full ND Filter
- 0.9 Full ND Filter	
£34.95	
Soft ND Grad Set	
SRB's ND filters are used to tone down a bright sky	
Includes:	
- 0.3 Soft ND Grad Filter	- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter	
£34.95	
Hard ND Grad Set	
SRB's ND filters are used to tone down a bright sky	
Includes:	
- 0.3 Hard ND Grad Filter	- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter	
£34.95	
Filter Wallets	
A Size	£9.95
P Size	£9.95

Lee Filters

Foundation Kit	£59.00	SRB are proud to stock a range of Lee Filters. Products including: Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.
Standard Adaptors	£20.00	
Wide Angle Adaptors	£40.00	
ND Soft Grad Set	£180.00	
ND Hard Grad Set	£180.00	
Individual Filters	from £75.00	
Lee Seven 5		
The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.		
Holder	£66.00	Lee SW150 This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available). The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.
Adaptors	£17.50	
Hood	£66.00	
Starter Kit	£114.95	
Hard/Soft Grads	£59.95	
ND Filters	£64.95	
Big Stopper	£66.00	Starter Kit - Adaptor - Holder - 0.6 Hard Grad Filter
Circular Polarisers	£209.95	
		£324.95

Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera	
Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95

Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have		
Camera	Lens	
Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95
Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95
Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95
Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95
Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95
4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95
Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95
Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95
Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95
Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Hoods & Caps

Reversible Petal Hoods	
52mm	£10.95
55mm	£10.95
58mm	£11.95
62mm	£11.95
67mm	£12.50
72mm	£12.50
77mm	£13.50
82mm	£13.50
Rubber Lens Hoods	
49mm	£4.95
52mm	£4.95
55mm	£4.95
58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95
Lens Snap Caps	
46mm	£3.95
49mm	£3.95
52mm	£3.95
55mm	£3.95
58mm	£3.95
62mm	£3.95
67mm	£3.95
72mm	£3.95
77mm	£3.95
82mm	£3.95
Sizes available: 27 to 82mm	

Cleaning

3in1 Cleaning Kit	£7.50
6in1 Cleaning Kit	£9.95
Lens Pen	£4.95
Cleaning Cloth with case	£5.95
Hurricane Blower	£4.95
Blower Brush	£3.50
Dust Blower	£4.95
Cleaning Solution	£4.95

Accessories

Memory Card Cases	
SRB's cases come in five sizes, designed to take all types of cards. The cases are waterproof & shockproof.	
	£9.95

Spirit Level	
This fits into your camera's hot shoe and displays how level your camera is on both planes	
2 way	£9.50
3 way	£12.50

2 in 1 Reflector	
This product is great for lighting in studio photography	
40cm	£8.95
80cm	£12.95
110cm	£15.95

5 in 1 Reflector	
40cm	£13.95
80cm	£17.95
110cm	£21.95

Wireless Shutter	
This wireless shutter release works by infra red and is designed for cameras with a remote socket	
Canon EOS	£24.95
Panasonic	£24.95
Nikon	£24.95

Close-Up Lens Set

Close-Up Lens Set	
Wins Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)	
* Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!	
52mm	£19.95
55mm	£19.95
58mm	£19.95
62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars ★★★★★ in a Digital Camera ND group test, winning a Gold & Value award

"SRB are a company who are vital to the optics industry at large. They are the go-to firm." Professional Imagemaker magazine Dec. 2012

Cameras For Sale

SKEARS PHOTOGRAPHIC

Independent Photographic Specialist

Our Current Secondhand Stock - 6 Month Warranty As Standard

Used Nikon Fit Equipment:

Nikon D4 Body 5*	£3499
Nikon D3s Body 3*	£1999
Nikon D2x Body 3*	£399
Nikon 35mm f2.8 PC D 3*	£199
Nikon 85mm f1.4 D AF 5*	£699
Nikon 85mm f1.4 G N AF-S 5*	£999
Nikon 105mm f2.8 DC AF 4	£629
Nikon 500mm f8 Reflex C 4*	£399
Nikon 12-24mm f4 G ED AF-S DX 5*	£499
Nikon 17-55mm f2.8 G AF-S DX 3*	£749
Nikon 24-70mm f2.8 G ED AF-S 4*	£1049
Nikon 80-400mm f4.5-5.6 ED AF VR 5*	£799
Nikon 80-200mm f2.8 D ED AF 5*	£599
Nikon TC-20E III 2x Converter 4*	£299

Used Canon Fit Equipment:

Canon Eos 5D Mark III Body 5*	£1799
Canon Eos 1D Mk II Body 3*	£499
Canon Eos 30D +	
18-55mm f3.5-5.6 EF II 3*	£219
Canon Eos 30D Body 3*	£169
Canon Eos 20D Body 4*	£199
Canon Eos 400D Body + BG-E3 Grip 4*	£199
Canon Eos 400D Body 4*	£150
Canon 20mm f2.8 EF 4*	£279
Canon 60mm f2.8 Macro EF-S USM 4*	£259
Canon 135mm f2.8 EF Soft Focus 4*	£275
Sigma 17-35mm f2.8-4 EF-S 3*	£149
Canon 17-85mm f4-5.6 EF-S USM IS 4*	£269
Canon 24-105mm f4 EF L IS USM 4*	£599
Sigma 28-70mm f2.8 DF EX EF Fit 4*	£239
Canon 10-22mm f3.5-4.5 EF-S USM 4*	£479
Canon 28-200mm f3.5-5.6 EF USM 4*	£229
Sigma 70-200mm f2.8 APO HSM EX EF 3*	£399

We are now a proud Pentax Pro Centre

New Pentax Equipment:

K-500 + 18-55mm f3.5-5.6	£349.99
K-50 + 18-55mm f3.5-5.6 WR	£529.99
K-50 + 18-135mm f3.5-5.6 WR	£799.99
K-5 Mk II Body Only	£639.99
K-5 Mk II + 18-55mm f3.5-5.6 WR	£679.99
K-5 Mk II + 18-135mm f3.5-5.6 WR	£949.00
K-5 Mk IIs Body Only	£719.99
K-3 Body Only	£1029.99
K-3 + 18-55mm f3.5-5.6 WR	£1109.99
K-3 18-135mm f3.5-5.6 WR	£1349.99
645D Body Only	£5399.99
645D + 55mm F2.8 FA	£6199.99

Used Pentax Fit Equipment:

K110D Body 4*	£119
K10D Body 4*	£199
K-X + 18-55mm f3.5-5.6 4*	£199
K-R + 18-55mm f3.5-5.6 AL Kit 4*	£219
16-45mm f4 SMC ED-AL DA 3*	£149
300mm f4 ED IF SDM DA SMC 5*	£789
AF-540FGZ Flashgun 4*	£229

Condition Key:

5* - Mint 4* - Excellent 3* - Good
2* - Well Used 1* Sold As Seen
Correct when compiled. E&OE.

See our website for even more deals and services

www.skearsphoto.com

203 Wellingborough Road, Northampton. NN1 4ED.

Tel: 01604 628 738

Email: sales@skears-photographic.co.uk

★ SPECIAL OFFERS ★ CLEARANCE OFFERS ★ END OF LINES ★

NEW HOYA MULTI-COATED SLIM

49mm	£11.49	52mm	£12.49
55mm	£13.49	58mm	£14.49
62mm	£15.49	67mm	£16.49
72mm	£19.49	77mm	£21.49

New KOOD Japanese Optical

27/28/30/32/34/35/37/37.5	
39/40.5mm	each £7.99
43/46/49/52mm	each £8.99
55/58mm	each £9.99
62/67mm	each £11.99
72/77mm	each £15.99

CLIP-ON LENS CAPS

27, 28, 30, 34, 37mm	£2.99 each
40, 43, 46, 49, 52mm	£3.39 each
52, 55, 58, 62mm	£3.65 each
67, 72, 77, 82, 86mm	£3.99 each

LINEAR POLARIZING FILTERS

49mm	£1.99
52mm	£2.99
Hoya 62mm Linear Pol	£39.95
Kood 67mm Linear Pol	£7.99

WIDE ANGLE LENS HOODS

49, 52, 55mm (rubber)	£6.49
58, 62, 67mm (rubber)	£7.49

RUBBER LENS HOODS

46, 49, 52, 55mm	£3.99 each
58, 62, 67, 72mm	£5.35 each
77mm	£7.99
82mm Metal	£8.99

KOOD SOFT LENS POUCHES

75x90	£3.49	75x110	£3.99
90x140	£4.49	90x170	£4.99

HARD LENS CASES to clear

Small	£2.99	Med	£3.99	Large	£5
-------	-------	-----	-------	-------	----

5 ONLY 52mm Hoya Circular

Polarizing Filters	£15.95 each
2 ONLY 67mm Kood Circular	
Polarizing Filters	£13.49 each

3 ONLY 55mm HOYA PRO-1

Circular Polarizers	£29.95 each
2 ONLY 49mm HOYA	
Skylight Filters	£1.99 each

CLEARANCE PRICES ON

BANKRUPT STOCK HOYA 55mm	
82B, 82C, 85, 85B, 85C	£2.99

5 ONLY 52mm Hoya Circular

Polarizing Filters	£15.95 each
2 ONLY 67mm Kood Circular	
Polarizing Filters	£13.49 each

3 ONLY 55mm HOYA PRO-1

Circular Polarizers	£29.95 each
2 ONLY 49mm HOYA	
Skylight Filters	£1.99 each

CLEARANCE PRICES ON

BANKRUPT STOCK HOYA 55mm	
82B, 82C, 85, 85B, 85C	£2.99

Mail Orders by return, ask for Trish, Dave or Dennis Tel: 0161 336 4603



OPEN MON - FRI 11am - 3.30pm



67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

subscribe 0844 848 0848

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Tel: +44 (0)20 8867 2751

Call us - we can come to you
(UK & Europe)

www.peterloy.com

LEICA COLLECTIONS WANTED Also 250, 72, NOCTILUX, THAMBAR, SUMMAREX, LUFTWAFFEN and FINE VINTAGE CAMERAS: WET-PLATE, TROPICAL, WITNESS, NIKON RF. PH Van Hasbroeck. Tel: 020 7584 0077, Mobile: 07785 352573 Fax: 020 7591 3848, Email: HASBROECK@AOL.COM

Camera Fairs

Brighton Camera Fair

Sunday 9th March

8.30am - 2.00pm. Premier Hall, Brighton Racecourse
Freshfield Rd. Brighton, BN2 9XZ

Featuring a range of photographic equipment including both digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, film, darkroom supplies, etc. etc.

Many bargain tables with prices starting at under £2
Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

www.camfair.co.uk

Admission 8.30-10am £7.00
After 10am £3.00

Stalls from £35 per table

Contact Russell on: 07710 744002

Or find us on Facebook



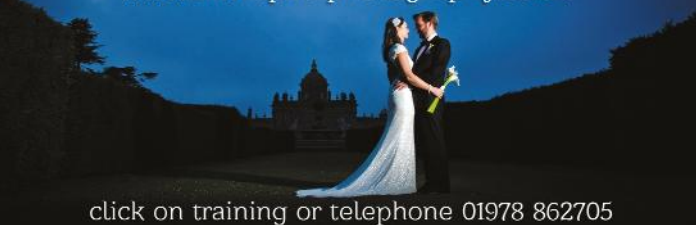
CAMERA FAIR GUILDFORD. Sunday 16th March. 10.30am-2.30pm. St Peters Catholic School, Horseshoe Lane East, Merrow. GU1 2TN. 2 miles East town centre. A25 towards Dorking. Close junc 10 M25 and A3. Adm. earlybird 9.15am £4. After 10.30am £2. Refreshments. Details Peter Levinson 020 8205 1518

S. LONDON CAMERA FAIR. Sunday 23 March 2014. Buy-Sell-Exchange. Film/Digital. Kemnal Technology College, Sevenoaks Way, Sidcup. Kent. DA14 5AA. adm. 10am-2pm £3. (Early from 08.30 £10). FREE camera check at camera clinic. Info. 020 8852 7437. camerafair@lightandlens.co.uk www.mppusers.com/camerafair

Holidays & Courses

NEW CAREER AS A WEDDING PHOTOGRAPHER?

www.davidpaulphotography.co.uk



click on training or telephone 01978 862705

Light Tents

Light Tents, Tabletop Studios & Fluorescent Lighting

Fast Despatch
all prices plus p&p

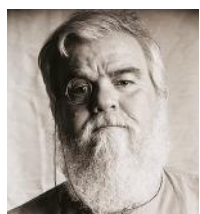
80cm Tabletop Studio Kit £229.90
200cm Portrait Studio Cube £299.00
Acrylic Riser Tables (Black+White) £19.95
7 Bulb Lighting + Octagon Softbox £299.00 pair

www.stevesphotoshop.co.uk

Leica STEPHENS PREMIER Leica

We buy used cameras
Leica Premier Dealer
The Norths Only Dedicated Leica Dealer
www.stephenspremier.com
10, St Anns Arcade, Manchester. M2 7HW.
Tel: 0161 834 7755

Teddington Photographic
Buy and sell used
photographic equipment
www.teddingtonphotographic.com
020 8977 1064



ROGER HICKS

Hearing a chilling phrase causes Roger to ponder the significance of instruction and study in photography

DURING last year's flim-flam about the assassination of John F Kennedy some 50 years ago, I heard a truly chilling phrase from an eyewitness: 'I was a history instructor.'

It is hard to imagine anything more redolent of Stalinism, Big Brother and *Brave New World*. Of all the subjects, there can be little if anything more terrifying than the very idea of a history instructor.

Kennedy is said to have quoted George Santayana's observation that unless we study history, we are doomed to repeat it. But 'study' and 'instruction' are, in a subject such as history, diametrically opposed. Study shows you how to look at something, how to examine it, how to explore it, how to apply it

to life today. Instruction, by contrast, tells you how to do it the instructor's way: some may remember the marching song *I Wanna Be a Drill Instructor* associated with Stanley Kubrick's *Full Metal Jacket*. Studying history can teach us. Being instructed in history

can only indoctrinate us, as so brilliantly parodied in Sellar and Yeatman's *1066 and All That*: 'The Norman Conquest was a Good Thing, as from that time onwards...'

Photography is (or should be) a different matter in that there is without doubt a modest amount of room for instruction, although only a modest amount, and mostly in the basics of technique. This can tell us whether a photograph is technically good, and how to achieve the requisite technical quality. Is it sharp? Is it well exposed? Are the colours convincing? But this is not especially demanding and takes us only a very short distance.

Study takes us much further. It shows us what has been done, and puts pictures in context. Is this a picture of its time? Is it part of a genre? Does it say something new and interesting? Or something old, but in a new and interesting way? Is it merely a tired rehash of ideas already done to death?

Then there's a step beyond either instruction or study: reflection. It's when you think, 'Yes, well, that is good, but this is better. Why is it better?'

The trick is to learn the boundaries between instruction, study and reflection. Even in philosophy, which of all subjects relies most on reflection, there's a certain amount of basic instruction (mostly

dealing with Classical Greece) and a fair amount of study, dealing with what others have done with those basic instructions, before you can get to reflecting. This is why philosophy is difficult. Is the greater good moral? Or intellectual? Or aesthetic? These are philosophical questions.

Aesthetics, of course, are fundamental to photography. Thus, slowly, imperceptibly, the study of art slides into reflection. This is why aspiring artists were apprenticed to the Old Masters of Dutch painting. The apprentices swept the studio, ground the pigments and mixed the paints, and were eventually entrusted with filling in the easy bits in their masters' commissions.

As they learned more about how the easy bits were not always quite as easy as they looked, they also learned how the difficult bits were not always quite as difficult as they looked. Assistants fulfil a similar role in photography today. So do those of us who read

AP. Any art is a lifelong process of learning.

This, to me, has always been the *misterie* of photography. Note the ancient spelling: *misterie*, not *mystery*. A *misterie* is a craft conducted at the highest level. Instruction, study and reflection are closely akin to the Masonic degrees of Entered Apprentice, Craftsman (or Journeyman) and Master. In much of life, it is easy to be fobbed off with the first two degrees, or (worse still) with the first alone: with being a good, obedient apprentice.

The great photographers go far beyond this, and we can all aspire to greatness. We may not reach it, either from lack of talent or a lack of application. We may have other more pressing concerns, such as earning a living: Albert Einstein worked as a patent clerk, Philip Larkin as a librarian. If, however, we have any ambition to become world-class physicists or poets or photographers, we will probably need to work quite hard at our physics or poetry or photography in our spare time. Or we may not: we may simply enjoy our hobbies. But unless we are preternaturally modest, and if we are any good at all, we have the right to work harder – and if we do not work harder, we have the right to wonder if, by failing to do so, we may be depriving the world of our greater talents. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: **Telephone** 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259;

USA \$338.99; Rest of World £221.99.

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. **Fax:** 0203 148 8158

Display telephone 0203 148 2516. **Fax:** 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Technical Editor	Richard Sibley
Deputy Technical Editor	Michael Topham
Technical Writer	Jonathan Devo
Technical Writer	Callum McInerney-Riley
Technique/Features Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Deputy Production Editor	Breandan Maguire
Senior Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the AP

website Andrew Robertson, Fenris Oswin, Ilsadb, Nick Roberts, The Fat Controller **Contributors** Chris Gatum, Jon Stapley

Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Advertisement Manager	Julia Laurence	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Sophia Freeman	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales enquiries	Rob Selvey	01922 412 720
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Marketing Manager	Samantha Blakey	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro (Camden Town Typesetters Ltd **Telephone** 0208 523 6700)

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Paul Williams
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2014. Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.



BIG SAVINGS THIS SPRING

This Spring, you can make your money go further with a fantastic range of cashback offers from leading brands including Canon, and Nikon, to name just two! For even more deals, visit our website, call us on **01444 23 70 60**, or pop into our Central **LONDON** or **BURGESS HILL** stores.

CANON EOS 700D +18-55mm IS STM

Produce superb photos and video with an 18-megapixel sensor in this compact & easy to use Digital SLR.



£50
Cashback

Now only **£548.00***

*Price includes £50 cashback. You pay £598.00 & claim £50 back from Canon. Offer ends 07.05.14

CANON EOS 7D Body Only

The EOS 7D combines high performance, versatility and cinematic-style HD movies.



£100
Cashback

Now only **£929.00***

*Price includes £100 cashback. You pay £1,029.00 & claim £100 back from Canon. Offer ends 07.05.14

CANON EOS 5D MK III Body Only

A versatile, high-end DSLR appealing to landscape, portrait and reportage photographers.



£150
Cashback

Now only **£2,179.00***

*Price includes £150 cashback. You pay £2,329.00 & claim £150 back from Canon. Offer ends 07.05.14

NIKON D5300 +18-55mm VR II

With built-in Wi-Fi and GPS, this 24.2-megapixel DSLR lets you capture and share the magic of your world.



£60
Cashback

Now only **£679.00***

*Price includes £60 cashback. You pay £739.00 & claim £60 back from Nikon. Offer ends 28.05.14

NIKON D7100 +18-105mm VR

Give your photographic passions an adrenaline injection with the exceptionally powerful D7100.



£100
Cashback

Now only **£879.00***

*Price includes £100 cashback. You pay £979.00 & claim £100 back from Nikon. Offer ends 28.05.14

NIKON D610 Body Only

Experience the true power of full-frame photography with the D610.



£120
Cashback

Now only **£1,279.00***

*Price includes £120 cashback. You pay £1,399.00 & claim £120 back from Nikon. Offer ends 28.05.14

Canon EF 100mm f/2.8L Macro IS USM



£85
Cashback

Now only **£654.00***

*Price includes £85 cashback. You pay £739.00 & claim £85 back from Canon. Offer ends 07.05.14

Canon EF 70-200mm f/2.8L IS II USM



£210
Cashback

Now only **£1,739.00***

*Price includes £210 cashback. You pay £1,949.00 & claim £210 back from Canon. Offer ends 07.05.14

Nikon AF-S 35mm f/1.8G DX



£20
Cashback

Now only **£129.00***

*Price includes £20 cashback. You pay £149.00 & claim £20 back from Nikon. Offer ends 28.05.14

Nikon AF-S 18-300mm f/3.5-5.6G ED VR DX



£70
Cashback

Now only **£609.00***

*Price includes £70 cashback. You pay £679.00 & claim £70 back from Nikon. Offer ends 28.05.14

For even more lenses from Canon and Nikon with up to **£210** cashback, visit us in store or see our website

EPSON PHOTO XP-950 A3 all-in-one printer

Ultra-compact printing of large, beautifully detailed photographs is what the cleverly designed XP-950 is all about.



£60
Cashback

Now only **£249.00***

*Price includes £30 cashback. You pay £279.00 & claim £30 back from Epson. Offer ends 31.03.14

SIGMA 150-500 f/5-6.3 DG OS HSM

An ultra-telephoto zoom lens covering a telephoto range up to 500mm.



£100
Cashback

Now only **£649.00***

*Price includes £100 cashback. You pay £749.00 & claim £100 back from Sigma. Offer ends 30.04.14

SAMSUNG NX300 +20-50mm

This super fast camera captures everything from Full HD video to 20.3MP stills and comes with a versatile 20-50mm lens.



£30
Cashback

Now only **£395.00***

*Price includes £30 cashback. You pay £425.00 & claim £30 back from Samsung. Offer ends 31.03.14

PARKCameras



York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.ParkCameras.com/AP

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20% See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



SIGMA

PHOTOGRAPH © BILL SULLIVAN



SIGMA
3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty



SIGMA
105^{mm}
F2.8
EX DG OS HSM Macro

For Sigma, Canon, Nikon and Sony
Supplied with fitted padded case,
lens hood and APS-C lens hood adapter.

Fast aperture medium telephoto macro lens with a 1:1 maximum magnification also allowing a generous working distance.

Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.